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LESSONS IN MUSICAL HISTORY

CHAPTER III.—CONTINUED.

J. C. FILLMORE.

PALESTRINA, 1524-1594.

Contemporary with Orlandus Lassus was a great Italian composer, who, educated in the principles of the Netherlanders, surpassed them all, unless we count Lassus as an exception, in point of the mastery of polyphonic music as a means of emotional expression. This was Pier Luigi Sante, born at Palestrina, near Rome, and commonly called by the name of his birthplace. He was educated at Rome by Claude Goudimel, a Netherland teacher and composer of great merit, who founded the first public music school in Rome. Palestrina was not only a perfect master of the whole science and art of music as practiced in his time, but was an original genius of a high order.

Palestrina's fame is, however, largely due to an accident of history. The Council of Trent, in 1563, discussed the abuses which had crept into church music, such as the complicated character of the masses, which made them unintelligible, the use of secular songs in them, etc. The assembled cardinals were fully alive to these evils, for now that polyphony was fully developed, peo-ple had begun to feel the necessity of using music as a means of emotional expression; morever, the success of the Lutheran movement in Germany was attributed, in no small degree, to the popular church music introduced by Luther, the emotional effect of which was very different from that of the polyphonic masses of the Catholic composers. The council had almost decided to abolish all culturemusic from the Catholic Church, retaining only the Gregorian chant. But wiser counsels prevailed. It was suggested that at least one experiment ought to be made to determine whether, after all, on the part of those who held to the ideas here ought to be made to determine whether, after all, tofore dominant to crush out the new ideas the highest form of music known could not be and to suppress the forward movement of mind,—made to subserve the highest religious ends. Palestrine was commissioned to write some music, the establishment of the Inquisition, to bloody trine was commissioned to write some music, the establishment of the Inquisition, to bloody trine was commissioned to write some music, the effect of which should decide the fate of Catholic mew, the driving out of the Protestants from thurch music. He wrote three masses, one of France, the crushing of them in Spain and in Austron, Pope Marcellus II, and hence called the of all which, at length, Modern Europe was to emerge.

not only the culmination of the polyphonic music of this great epoch, as regards all the requirements of an art-work, intellectual, emotional and imaginative, but also as the culmination of Cath church music even up to the present time. No modern writer has written any mass which so embodies the most characteristic feelings of the Roman

The success of these masses was immediate, and nothing more was said of returning to the bald simplicity of the ancient Gregorian chant. They were classical music in every sense of the word. Their form was perfect, their content was noble; the form exactly fitted the content and the content exactly filled the form. Their excellence was such that they have exerted a powerful influence down to the present time and there are no signs of its waning. Palestrina's death, therefore, marks not only the culmination but the close of the first great classical epoch. Among Palestrina's distinguished contemporaries may be mentioned Nanini, Morales, Anton Gabrieli, Giovanni Gabrieli, Vit-toria, Arcadeldt, Clement (" non Papa"), Waetrant and Lajeune.

QUESTIONS ON CHAPTER III.

What phase of musical progress characterized the epoch of the Netherlanders? What proportion of these what phase of musical progress characterized tate epoch of the Netherlanders? What proportion of these two centuries was taken up with the development of the technic of polyphonic@writing? How much of it was applied to the use of polyphony for emotional expression? Who was the first of the great Netherland common? Give mane and dates of the second great cannot? Give mane and dates of the second great Netherlander. What advance did he make on Durlay? Who was the third Netherlander? What advance did he make? What did Luther say of him? How did the early Netherland composers treat the words to which they set their music? I'll what you know of their mixture of secular with sacred words and music. In which of them does a sense of the propriety of suiting the hat proportion of these of them does a sense of the propriety of suiting the music to the feeling of the words begin to appear? What do you know of Willaert? Describe especially What do you know of Willaert? Describe especially bis attempts to render complicated polyphony intelligible. What form of secular music was prevalent in his time? What do you know of de Rore and Zarlino? Who was the last of the great Notherlanders? Tell what you know of him and of his great Italian contemporary. What is Palestrian's best-known work? Why is it called "classical"?

CHAPTER IV.

THE RISE OF DRAMATIC MUSIC, 1600. How the Ground was Prepared.

The fifteenth and sixteenth centuries were a chafed under the limitations imposed on them by the scholastic philosophy, the prevalent outworn theology, the current ideas of the time. This im-pulse led to the Reformation in Germany, England, Holland, Switzerland, and to similar movements elsewhere. It led also to violent attempts on the part of those who held to the ideas here-

This great movement of mind was greatly as-isted by the invention of the art of Printing, which began to exert a powerful influence about the middle of the fifteenth century. Up to this time few, except the clergy, were able to read or write. Manuscripts were few and costly. But the new art brought ideas within the reach of everybody; the desire to read and write soon became general, and a new era of popular intelligence began. The common people began to feel within themselves desires and impulses which they had never felt so long as they had taken it for granted that those who were their superiors in wealth and in position must necessarily be their superiors in intelligence also, and in the power which intelligence brings. There was a great increase in self-respect, in hope and faith in their own capacity for improvement, and in their own future destiny, on the part of men who had heretofore been hopeless and helpless, the mere tools and servants of powerful masters. Of course, the early results of all this upward striving were social and political disorders. The newly awakened hopes and desires of the ignorant were often extravagant and unreasonable. They had to learn wisdom and soberness by the bitter experience of their own mistakes and follies. And, of course, too, those who felt that their own vital interest lay in the preservation of the ancient order opposed the new movement by every means in their power.

GUNPOWDER AS A CIVILIZING AGENT.

In the political struggles resulting from the irrepressible conflict of the new ideas with the old, one of the most potent agencies in hastening the downfall of the old feudal system and the triumph of the new order was gunpowder. It may strike us as strange, at first, that a mere mechanically destructive agent should really contribute to the triumph of ideas, and to mental and spiritual progress. But we must remember that the most determined efforts were made to crush the new movement of mind by physical force; that the champions of reaction had the wealth and most of the world's physical power on their side, and that the victory of the new over the old must have come much later than it did if the invention or gunpowder had not greatly lessened the difference between the weak and the strong as regards de-structive and defensive power. Previous to this invention, which began to be effective about the The inteenth and sixteenth centuries were a invention, windo began to be enective about the time of great intellectual and spiritual activity in Surope. The long night of the Dark Ages had and the dawn of the new era had come Everywhere there was intellectual and spiritual in his impregnable castle, perched on an inaccessinpulse, the thirst for knowledge, the craving for mental freedom, the spirit of free inquiry. Men dal superior, or the Church, which could inflict on him spiritual pains and penalties, even to the extreme of everlasting torture in hell-fire. Common people he despised and trampled upon with impunity. Clad in their coats of mail, he and his comrades could easily subdue any number of rudely armed peasants; his castle was proof against all possible attacks from them, and any effort at resisting his insupportable tyranny was followed by horrible punishments.

But coats of mail were not impervious to bullets, nor could castles, which were proof against all attempts to scale them, resist the force of cannon balls. Gunpowder changed all the conditions of warfare, made a weak man as good as a strong one in battle, put an end to the invincibility of the fortifications then in vogue; in short, brought com-

mon men much nearer an equality with their former masters as regards physical power, and ushered in the inevitable downfall of political and social oppression. Itself a product of human invention, it did a great service in the cause of intellectual and spiritual freedom and of the mental elevation of the race.

THE CONQUEST OF CONSTANTINOPLE, 1453. Another event, which seemed on the face of it to be a retrogade movement in the world's progress and a detriment to advancing civilization in Europe, really contributed much to the great intellectual movement out of which our modern civilization has come. This was the conquest of Constantinople by the Turks, in the year 1453. This great Eastern capital held the remains of the Greek civilization and the Greek literature. The latter was as yet unknown to Western Europe, at least in original form. Some Latin translations of Greek works existed in Italy, but no one studied Greek, or had ever read in the original the great literary masterpieces of the most intellectual race the world had ever seen. Greek learning and culture was confined to Eastern scholars, mainly those of Constantinople, the great Eastern metropolis and intellectual centre. Its conquest by the Turks drove them out. They went as exiles into Italy, carrying with them the Greek ideas, language and literature; they were scattered among the Italian cities, and there sowed far and wide the seeds which grew up into the Renascence (or Renaissance, as it is more commonly Wherever they settled, men became in terested in the great literary and artistic achievements of the ancient Greek race, the Greek language began to be studied, the Greek epics and dramas were read and re-read with the keenest delight, the love of knowledge was kindled, the love of Art became a passionate enthusiasm, and the intellectual impulse called the Revival of Learning became an irresistible force.

(To be Continued.)

THE INFLUENCE OF LIGHT OPERA

ONE of the most striking phenomena in our American musical life at the present time is the success of the operetta, as represented by Gilbert and Sullivan, Suppé, Geneé, Strauss, Millœcker, and writers of that stamp. This success is no longer confined to the larger cities; traveling companies of singers penetrate the country in all directions, and make money in towns of three thousand and four thousand inhabitants. The great mass of people is showing an interest in light opera such as they never showed in any musical performances of any sort until within the last ten years.

There may be those whe deprecate this interest, and turn up their noses at "Pinafore," and "The Mikado," and "The Black Hussar." There are many musicians who would think it infra dig. to have anything to do with such works. But the truth is, probably, that these light operettas are exerting a powerful influence for good on the musical development of the country.

In the first place, it is very much better for people to be interested in music not the best than not to be interested in any music. Anything is better than stagnation, here, as in all intellectual matters. Then, too, these operas are by no means bad music. If they have not anything very noble to say, what they have (so far as the music itself is concerned) is often really admirable. In all these authors there is a good deal of real power of melodic invention. These operas have many really beautiful melodies, and most of them are admirably written. From the standpoint of sensuous enjoyment our people are satisfied; but besides this, there is something of intellectual stimulus in the treatment of their themes by intelligent composers like those mentioned. The chief lack, of course, is on the emotional side. But comedy is not expected to be specially inspiring or uplifting: it is for amusement and recreation.

As regards the text, those of Gilbert are wholly unobjectionable. The same cannot be said of the Viennese and Parisian librettos. The truth is that the plain-speaking on delicate subjects which prevailed on the English stage three hundred years ago has not yet been outgrown by our German brethren as it has by the Anglo-Saxon branch of the race. Most of the German texts for operettas have to be expurgated for Anglo-American audiences.

On the other hand, it must be confessed that a good company of German actors, like the New York Thalia Company, does not make these operettas coarsely suggestive of vice as does almost any American company. The Germans speak out frankly, like children, apparently wholly unconscious of any indelicacy in their exposure of private matters. But no American company seems to be able to deal with the more ticklish of the Viennese or French operettas without a loss of self-respect which often ends in an approximation to indecency. So far, harm probably comes from some of this work. But, after all, the operettas which are objectionable on this score are comparatively few.

The hopeful thing about it all is that people in small towns are coming to hear so much more music than they used to hear, and are becoming interested in it. Development of taste and of the power to discriminate must follow as a matter of course; and this opens the way to all higher musical interests.

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GRADE 4.—Bagatelles (Peter's edition); Beethoven. 36c. Andante, from First Symphony; Beethoven. 36c. Nocturne, in B2; Field. 36c. GRADE 6.—Loure, in G; Bach-Heinze. 35c. Nocturne, in F; Tschaikowski. 35c. Sweet Souvenir, song without words (Good pedal study); Mendelssohn. 35c.

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GRADE 4.—Menuet in E²; Mozart-Schulhoff. 30c. The
Mill; Jensen. 36c. Polka D'Enfant; Mills. 75c. La
Scintills Max; Gottschalk. 60c,
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GRADE 7.—Gavotte Modern; Liebling. 50c. Grant
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by Herbert. 75c.
Two Pianos, Eight Hands.—Ungarisher Tanz II, III; Two Planos, BioHH HANDS.—Ungarisher Tanz II, III; Alföldy, arranged by Brissler. 76c. Tamhaluser Grand March, III, and IV; arranged by Berg. \$2.00. Lustiple Overture, III; arranged by Herbert. \$1.20. Jubel Overture, VII; Weber. \$2.00. Invitation to the Dance, VI; Weber. \$1.50. Hochesits March, III, IV; Kafka, arranged by Riedel. \$1.15.

A NEW PIANO KEYBOARD.

ABOUT three thousand years ago, King Solomon said: There is nothing new under the sun;" he could scarcely have said it in the nineteenth century of the Christian era. In America, with our characteristic mechanical genius, we invent appliances for developing manual skill, that the pianist may be better equipped for his contest with the keyboard; in Europe they go nearer to the heart of the matter, and, looking at things from the artistic standpoint, to circumvent the bristling resistance of mechanism, they invent a new keyboard. Levassor, of Cincinnati, has devised the "Dactillion," a glove fitted with rings and springs, that, by resisting finger action, increases its energy. Virgil, of New York, has invented the "Techniphone" with its ingenius contrivances for developing the delicacies of technique. Brotherhood, the Canadian, has perfected that curious and wonderful "Technicon," by which every kind of muscular aptitude may be attained. Dr. Ward Jackson has published a theory of "Digital Gymnastics," and many others have striven to untie this Gordian knot of the musician; but now we hear from across the water, that in Vienna a Hungarian pianist, Paul von Janko, has, like Alexander, endeavored to relax the Gordian knot by severing it. He has invented a piano keyboard, constructed upon principles entirely new. Some idea may be obtained from a careful perusal of an article, illustrated by a cut. which appears elsewhere in THE ETUDE. The matter has been furnished by Henry Nast, of Cincinnati, one of the foremost of the younger men in the piano profession of that city. He is abroad studying this year, and has personal knowledge of the new invention.

MICHIGAN MUSIC TEACHERS' ASSOCIATION.

A STATE Music Teachers' Association was organized at Jackson, December 30th. Prof. P. H. Pease, of the Normal School, was elected President : Mr. Roney, of East Saginaw, Secretary; Mrs. K. M. Kedzie, Lansing, Treasurer. A Vice-President from each county is to be elected by the Executive Committee. The first meeting will probably be called for the last week of June, just previous to the National Association. A committee was appointed to examine all compositions of resident authors and recommend such as they deemed advisable to be performed before the Association, and also to recommend such as seemed of sufficient merit to come before the National Board of Examiners. The examination of these compositions was to be subject to the rules laid down by the National Board of Examiners. For the short notice given there was a large attendance, and we start with a paid-up membership of over thirty. This will be quadrupled in a short time. But little apathy has been shown, and a great deal of real enthusiasm. A great deal of credit is due Mr. J. H. Hahn, Michigan's Vice-President of the National Association, for the successful working up of the affair.

A lady teacher of vocal music in Southwestern University, Georgetown, Texas, would like an engagement for the summer months in the North in Summer Institute or terms of two months. Address "Vocal Teacher," Southwestern University, Georgetown, Texas.

Chas. H. Jarvis, in connection with Dr. Hugh A Chast. H. Jarvis, in connection with Dr. Luga a. Clarke, of the University of Pennsylvania, has been giving a series of important and interesting historical concerts at the Academy of Fine Arts in this city. Extracts from the lectures of Dr. Clarke will be published in The Evrops as a serial, beginning with next issue.

LATER PIANO-FORTE LITERA-TURE.

"THERE is no disputing tastes." Mankind, as long as it remains in its present conditions, craves the novel and the exciting, and must have them. The classics are well enough. No master has written sonatas like Beethoven. no master can ever hope to excell Bach in polyphonic compositions. Still, people enjoy Liszt and Moszkowski. Their permanent position in Art is not of as much vital importance as whether they amuse us or not. In a word, give us something new. There are many who declaim against this feeling, and say it is nothing but intellectual dram drinking, and that at each repetition the dose has to be stronger, and one may end up by actually enjoying. -oh. horrors!-Wagner, he being synonymous with brandy to some people.

Grant, though, that it is a want in our poor, fallen human nature, and a want that must be gratified, and then let us casually survey the broad and promising field of modern piano-forte music, particularly later works

Mr. Krebhiel, the able musical critic of the New York Tribune, lately wrote, anent the production of a new symphony, "Manfred," by Tchaikowsky, "Beware of the Museovite!" That advice holds as good in literature as in art. Look at the enormous strides the Russian novel has taken in the past half century, so that in Count Leo Tolstoi we have a master who can be compared to Thackeray at his best and with a tragic intensity the Englishman never had. The peculiar political conditions of the country, its unhappiness, the rapid, forcing and hot-house processes of its culture, all combine to render it most favorable to art products of the highest character, for it is a saying that a happy country has no history. It is not surprising, then, that Russia has given the world some grand men, -poets, musicians, patriots men who teach in song what they have learned in suffering. Without a doubt, the foremost composer to-day is Peter Tchaikowsky: to him all Russia looks as their greatest musician,-their Beethoven. His gigantic "Manfred " symphony was a revelation of melody, ideas without number, instruction superb, and, above all, that undefinable something that instantly is recognized as genius. originality. His piano forte works are not numerous. A noble concerto, in B flat minor, penetrated with gloomy grandeur and a sadness which is almost depressing, was one of his first. The last movement of this concerto has been aptly described, by Weitzmann, as being "heaven storming." He has since written a second concerto and a fantasy for piano and orchestra. In his little piano pieces Tchaikowsky displays the utmost freedom and melody: he is piquant and exciting. Take his Op. 2. for instance, the dreamy and poetic Chanson as opposed to the bubbling Scherzo: they are well worth studying. His variations, Op. 19, are scholarly and fruitful. In fact, all of these miniatures are charming, and bear the stamp of a master's hand.

The two Rnbinsteins naturally occur as the best known names in Russian piano literature. Their compositions, particularly Anton's, are so well known as to need no recommendation. They are all musical and some very difficult. Joseffy has made the splendid D minor concerto of Anton Rubinstein's a household word. It contains a melodious and poetic romance of Glinka, Casar Cui, Balakireff. Too much cannot be said; they all, more or less, reflect the spirit of Chopin or Schnmann.

On taking a bold leap from Russia to Norway, Sweden and Denmark, one naturally finds there Grieg as the representative name. Edward Grieg has not written many grand or imposing works, but who has not felt the charm of his fresh, independent nature? Like a breath from the fragrant pine forests of the North, his melodies, bold and exuberant, have invaded the region of Boudoir music, and made its artificial perfumes seem stale and flat and unprofitable. One note of Grieg, despite his occasional harshness and bizarre, is worth a wilderness and dried platitudes. His Op. 19, "Aus dem Volksleben,"

themes, and, above all, the elastic "go" about the work, make it a general favorite. A strong vein of humor and local color pervades Grieg, and gives him a hold on the affections of people who care for national music.

Gade has done the same for Denmark, and his lovely Aquarellen and Op. 41 commend him to the piano student. Svensden is another Scandinavian composer of merit, but one who principally writes for orchestra. Halfdan Kjerulf (almost as hard to pronounce as some of the Russian "Skis;" a good rule for the latter is to sneeze, for the former always cough) has a delicate poetical vein which is well worth investigating. His Cradle Song for piano is very well known.

Edward Neupert needs no introduction. Although one of the foremost teachers and pianists of New York, he still continues to compose as distinctly national music as if he trod his native heath. All he writes is worthy of notice, his studies in particular.

Hungary has given the world such names as Liszt and Joachim, and the gypsy vein, the wild, weird Hungarian music has been amply portrayed by these two masters in their numerous compositions. Wieniawski, the pianist and brother to the lamented violinist, has written some charming morceaux, a trifle conventional, but acceptable. The same may be said of Leschetitsky, Essipoff's husband, whose "Deux Alouettes" and other pieces are well known. Dvorak, the reigning Bohemian composer, has written a few little things for piano, but, with the exception of his Concerto in G minor, they are hardly worthy of notice, although the Sclavonic dances are clever. The Concert is a ponderous work, and hardly destined for a long life. Smetana, another excellent Rohemian composer, must be remembered.

In Germany we have Moszkowski and the brothers Scharwenka writing continually, and producing good and bright music, echoes from Chopin and Schumann, but nevertheless acceptable. Zaver Scharwenka's B flat minor Concerto was very fresh, and some of his smaller pieces, even the hackneyed Polish Dance, are very good. Moszkowski has written some beautiful duetts for piano, deservedly popular, and his Moments Musicales almost deserve to rank with Schubert's. His Polonaise in D major and Etude in G flat major, both very difficult works, will repay study. Jensen and Kirchner, like Bargiel and Bendel, are hardly to be classed as "late" composers. Bargiel's "Marcia Fantastique" is very entertaining. Bülow's compositions are dry and scholarly. Jean Louis Nicodé has done some good work, particularly in a set of little pieces bearing poetic titles, and in his Polanaise Caracteristique. Heymann in his "Elfenspiel," and Eugene d'Albert in several minor compositions, are worthy of mention.

Hiller, Heller Henselt and Brahms might be termed all old composers, although they are intensely modern, the latter, in particular, having struck out a new path for himself, and while avoiding eccentricity, is certainly, in the writer's opinion, the greatest composer, in the do main of purely instrumental music, now alive. His piano-forte pieces are not numerous, and are extremely difficult, but when one has mastered the mechanical difficulties, what does he not get for his pains? The contents of Brahms' works are noble and elevating, and a certain ansterity in his melodies in these days of sensuousness is positively refreshing. His three sonatas are great works, his variations fruitful and ingenious, his Rhapsodies original and bold, and the set, Op. 76, are simply delightful. By all means study Brahms.

A dainty and poetic composer, Earnest Habrabier, is very much neglected; his productions are highly polished miniatures and breathe refinement in every note. Virtuoso pieces like Tausig's can never become very popular, their enormous technical difficulties precluding such a thing; but they are, nevertheless, worth studying, if for no other reason but to see what two Swiss composers, Raff and Huber, can hardly be is as musical as it is original, and is probably the best said to exhibit any national characteristics, and that and fingers, essential in modern plano playing. We known of his works. His piano-forte concert, dedicated leads to the question, What are the distinguishing must have them now ready in sheet music form. Price, comand played by Edmund Neupert, another well-known cal traits of Switserland? Of course, besides the tireplete, \$1.00

pianist, is one of the most interesting specimens of this some "ranz des Vaches," the question has not yet been class in modern times. Its novel and well-contrasted answered. Raff's piano pieces, while being agreeable and well conceived, have a taint of artificiality that threatens them with an early grave. Of course, this does not refer to his larger works. Hans Huber, beyond his Piano-forte Concert in C, recently played by Miss Agnes Zimmerman in London, is best known by his Gayotte: that reminds one that Silas and Niemann have written good Gayottes

> Louis Brassin will go down to fame as arranger of Wagnerian themes, and very well he has accomplished the ungrateful task, as a glance at the "Feurzauber," from Walkure, will show. As for the distracting "Ride" from the same opera, although Tausig, Klindworth and Brassin have attempted to transplant its diabolical difficulties and coloring to the keyboard, it has, so far, eluded all their efforts. Rheinberger must not be forgotten as a writer of sterling merit; his C minor Toccatto, and his "Chase," are familiar to all. Ill-fated Hans Seeling, in his Concert Studies, promised much for the future, but he did not live to fulfill his early promises. His etude "Lorely" is well known and often played, Isador Seiss, of Cologne, is a good composer, and has published some interesting studies. Constantine Bürgel, also, must be noticed. In France, St. Saens is by far the best piano composer, and his G minor concerto is certainly a brilliant work, and always heard with interest and pleasure. Benjamin Godard is also an ambitious young French composer. Giovanni Sgambati, of Rome. a pupil of Liszt, is one of the Italian composers of later days worth mentioning; his Piano Quintette was praised by Wagner, and his Gavotte, in the somewhat unusual key of E flat minor, has often been heard in concert. His piano-forte Concerto has not yet been played in America, but is spoken of very highly. He has also written two interesting studies. This slight glance at contemporary composers is only meant to give a faint idea of what some men since Mendelssohn's death have been doing for the piano-forte. No comparison of their respective merits is attempted. All tastes can be gratified, although it cannot be denied that the influence of Schumann, Chopin and Wagner is more distinctly felt than the earlier classical composers. English and American musicians have not been dealt with, the writer reserving them for another paper. It is hoped, then, that this brief recital of modern piano-forte compositions will not be taken in the light of disparagement to that Admirable Criterion of music. Felix Mendelssohn-Bartholdy.

WE expected to have had the Sixth Grade of the Musi cian ready before the date of this issue; but owing to the many nnavoidable delays which occur in the publication of any work of importance, we have not been able to send the remaining volume to those who have ordered the complete set. We expect to have the Sixth Grade ready in a short time, when those who have ordered will re-

THE New Lessons in Harmony, by Fillmore, has also been delayed, and it is our expectation to have the work ready by April 1st. We await with much interest the publication of this valuable work. The theories upon which it is based are so important, and the development of them so logical, that it commends itself at once to the earnest student of Harmony, and it will be read with much interest by all concerned with the theories of music.

In the last issue of THE ETUDE we began, and in this issue we continue, the publication of what will prove a valuable acquisition to the piano-forte students' list of exercises and studies: The Middle Grade Technical Exercises, by C. P. Hoffman. As their title implies, they are intended as an introduction to Tausig's Daily Studies, of Dochler's, Dreyschock's, and Herz's, with their cut one man has accomplished in certain regions of art. The and are designed for the development of strength, independence and touch, and to promote mobility of hand

[For THE ETUDE.] GENERAL REVIEW ON PIANO-FORTE PLAYING.

AFTER singing, the command of the piano-forte is our most essential qualification, and, among us, is so consid-

The piano is the only instrument, excepting the scarcely accessible organ, on which melody and harmony and the rich web of combined and simultaneous voices or parts can be produced with perfect accuracy.

It is also highly adapted to accompanying song and to conducting. From these advantages it has happened that for this single instrument more masterpieces have been written since the time of Seb. Bach up to Beetho-

ven than for all other instruments put together.

Most songs have been composed for that instrument most soigs have been composed to that meathers —
organ parts can be transferred without any change
—and whatever quartette and orchestral music found
favor with the public was immediately presented to piano-forte players in the form of arrangements, etc.

Therefore, no branch of practice can promise so rich a harvest as piano playing; and it must be acknowledged that, without so abundant a field, any extended acquaint-ance with our musical literature would be scarcely pos-

sible to the world in general.

To the composer this instrument is almost indispensable, partly on the foregoing grounds, and partly because no other is so appropriate, both for exercising and exciting his own imagination and for proving the effect of many-part compositions. It is equally important to the conductor and to the singing master.

Even its defects are advantages to the musical educa-tion, and particularly to the composer The piano-forte is generally inferior to bowed or wind instruments in inward feeling and power of tone or quality of sound, in the power of sustaining a tone in equality of sound and force, in crescendo or in diminuendo, in melting two or more tones into each other, and in gliding imperceptibly from the one to the other, all which so admirably

succeeds on string instruments. The piano does not fully satisfy the ear; its performance, compared to that of bowed or wind instruments, is, in a manner, colorless, and its effect, in comparison with the resplendence of an orchestra, is as a drawing to a painting; but exactly on this account the piano moves more powerfully the creative faculty of both player and hearer; for it requires their assistance to complete and color the significance of that which is but spiritually in-

Thus imagination fosters the new idea and penetrates I nus imagination rosters the new itee and penetrates therewith to our hearts, while other instruments immediately seize and move and satisfy the senses, and, by these means, attack the feelings more powerfully, perhaps in a sensuous direction, but not so fruitfully in the

Soul.

This is probably the chief reason why the piano has become the especial instrument for spiritually musical education, and particularly for composition; since other instruments easily overcome their votaries, whom they secure into their own instrumental peculiarities, and

create a one-sided mannerism in their productions.

For the earliest instruction, also, the piano has the ad-For the earliest instruction, also, the piano has the advantage (good tuning being supposed) of presenting to the pupil correct tones and a clear insight into the tonic system by the key-board. But just from this point arises the important quality of the instrument which may be indeed perilous to all the real advantages derived from it, unless it be sedulously counteracted; and this, we must confess, is generally but little thought of. In deed, that dangerons quality is speculated on, and an entirely false system of education is built on it for outentirely-false system of education is built on it for out-ward show, throngh whose apparent advantages even the true artistic education is represented in a false light as ignorant and baneful. Since the piano-forte has its fixed tones provided, it is much easier to play upon this instrument than npon any other, without any internal feeling of correctness of tone, or even without hearing, and to arrive at a certain degree of mechanical dexterity. How often do we meet ready piano players, who, from want of a cultivated feeling of tone, are incapable of sing-ing a correct succession of tones, or imagining it, who in reality hear mothing correctly! How many bravura players might one name, to whom the artistic meaning of a simple movement remains a sealed book, and

the stream of fashion, or the allurements of example and

personal advantage.

If, however, satisfactory instruction is not to be expected from all masters, nor every student is to hope for the choice of a good master, there remains, still, a tolera-bly sure method of guarding against this wide-spread bly sure method of guarding against this wine-spread evil. It consists in rigidly examining the work which is exacted from the pupil in the pupil himself, and his parents or preceptor insisting absolutely that the teacher shall furnish really profitable work, or, if that cannot be secured with certainty, in seeking immediately another teacher more trustworthy to his art. As already mentioned before, the piano-forte possesses an extremely vol-uminous literature, partly written expressly for it, and partly adaptations from other works foreign to it.

What can be more natural or more enlightening than to make these works the chief means of instruction, their complete possession being one of the objects of pursuit; for this end, technical readiness, finger exercises and studies are required. But these are manifestly only means to an end, and, as certainly as their use ought not be set aside when the required dexterity has been gained, and the principal difficulties overcome, or else, from a want of methodical arrangement, exercises may be prolonged without end.

We cannot conceal from ourselves that in these latter times this error has been stretched to excess, and has overwhelmed us with countless studies, etc.

Every respectable teacher, every distinguished amateur, considers himself bound to present the world with some dozens of studies, from which a few particular artistic dozens of studes; from which a lew particular artisuse forms of fingering are to be acquired. Furthermore, since the composition of a well-sounding study exacts nothing but the occurrence of an idea to be worked in the ordinary routine of composition; since, moreover, a little burst of enthusiasm is highly thought of in these matters, and since the brilliant playing of the author, or the reputation of his master, renders him tolerably sure of his public, we can never tell when this composi-tion and spread of studies will come to an end; neither, indeed, can we imagine how the pupil shall find time to labor through the most respectable of them only, to say nothing of the real works of art themselves, for whose sake alone the whole drudgery has been endured.

Let the non-musical inquirer consider the foregoing as a token of good and bad instruction in the question be-fore ns. Sebastian Bach, Handel, Haydn, Mozart and Beethoven-these are the masters to whom we owe the greatest and the immortal and most numerous works of greatest and the immortal and most numerous works of art for the piano-forte. Among these, Bach and Begth-oven stand forward, the one in elder, the other in our own times, as those who have reached the highest emi-nence. After them, Emanuel Bach, Clementl, Dussek, Karl Maria von Weber, Hummel and many more can be named; the one may indeed be compared with the other, and, as it is my province right here not to pass judgment upon individuals, there is not the slightest doubt but that their pre-eminence is unquestionable. It cannot, therefore, be urged upon enough, that as a condition for good piano-forte teaching, the works of those above-named should be the distinguished and governing lessons in the instruction. Whatever finger exercises, hand lessons, etc., a teacher will find necessary for his pupil, must be left, of course, to his decision, as it cannot be estimated. But the teacher who does not conduct his pupil in the study of our great masters, as soon as it can be done with any precision, and the time of the lesson permits it, and does not even make them the chief object and goal of

does not even make them the enter object and goal or the instruction, such a teacher is surely not able to give a true artistic education, however clever and careful he may be in other parts of his duty. Teachers who keep their pupils to fashionable dances and similar trifles, to arrangements from favorite operas, etc., are altogether un worthy of the confidence of those who are the commission and the confidence of those who seek for genuine education in art.

Therefore, no teacher ought to be chosen without the previous knowledge of his method of instruction.

George F. Enler.

The greatest practical adepts in any art, says Mackenzie, are not, by any means, always the best teachers of it, not merely from lack of the necessary patience, but from want of the power of imparting knowledge. The hone, which, although it cannot cut, can sharpen the players might one name, to whom the artistic meaning of a simple movement remains a sealed book, and who therefore perform the greatest and he least compositions with assumption and vanity; indeed, without in-selves or in their audience, but merely a fruities actoughment at their technical cleverness! Just this over it sometimes, how deep this perversion of art into dead mechanism penetrated into artistic life!

Whoever has an opportunity of observing many students of music and their teachers cannot conceal from himself that at present, particularly in large towns from himself that at present, particularly in large towns for the students are in this manner led astray; and that a great part of the teachers are themselves ignorant of the right path, or otherwise have not the courage to oppose!

Church's Visitor.

CONCERT PROGRAMMES.

Pupils of Jessie M. Beckman, Kenton, Ohio. Beethoven

Recital.

Piano, Menuetto, Allegro, Fourth Symphony, tour hands; Piano, (a) Rondo, Op. 51, No. 1; (b) Sonata in Fig. 79; F. 10 and 10; F. 10 a

Norman W. H. Schafer (Danville College), Director of Music.

Piano Duett, Grand Valse Rudieuse, Gottschalk; Piano Duett, Grand Valse Rudieuse, Gottschalk; Piano Solo, Sonate G major, No. 2, Allegro, Mozart; Piano Solo, Waltz C sharp minor, Op. 64, No. 2, Waltz D flat major, Op. 64, No. 1, Waltz E minor, Chopin; Piano Solo, Grand Valse, Op. 14, No. 1, De Wilm; Piano Bolo, Grand Valse, Op. 14, No. 1, De Wilm; Piano Duett, Sonate D major, Mozart; Piano Solo, Waltz Caprice, Rubinstein; Piano Solo, Etade Brilliant, Op. 22, Wollenhaupi; Warum, Schumann; Etude C minor, Op. 10, No. 12, Chopin; Piano Solo, Sonata, Op. 44 Allagratta, Allegra, Bachtyon, Vogal Sch. "Wen. 14, Allegretto, Allegro, Beethoven; Vocal Solo, "If on the Meads," Gumbert; Piano Solo, Titania, Wely; Piano Duett, Sonate, Op. 33, Allegro, Andante, Rondo,

Miss R. R. Ebright, Moore's Hill, Ind.

Piano Duett, "Marche Des Tambours," Smith; Male artette, "Sleigh-riders' Serenade," Taylor; Piano Qaristie, "Sleigh-riders' Serenade," Taylor; Piano Duett, "Ranfare des Dragons," Boscovitz, Male Quar-tette, "Sleep on Thy Pillow," Giffe; Orchestra, "Man to Man March," Warren; Male Quartette, "In Silent Mead"; Orchestra, "Artiste Life Galop."

Mr. Theodore G. Wettach, Pittsburg, Pa.

ar. Theodore G. Wettach, Pittsburg, Pa.

Sonata, Op. 37, No. 3, fonr hands, Diabelli; Sonata,
Op. 2, Allegro, Adagio, Minuetto, Fresto, Beethoven;
Valse, Op. 64, No. 2, Chopin; "Babbling Spring,"
Kive-King; "Last Hope," Gottschalt; Allegro, four hands, Bohm; Btude, Op. 70, No. 1, Moscheles; LaCascade, Pauer; Minuetto, Schubert, "The Night Bird Cooing," Sayers; "Song of the Spinning Wheel," Mendelssohn; Melodie, Op. 3, Rubinstein; Tannhauser
March, Wagner.

Rome, Ga., Female College, J. Henry Smith. Mus. Dir. Gavotte in D. Bach Mason Polonaise, Op. 26, No-turne, Op. 37, No. 1, Chopin; Cujus Animam, Rossini-Lisst; 1 Due, "Spring Song," Mendelssohn; "Slumber Song," Weber-Lisst; Othello, "Strakosch; Cachoucha Caprice, Raff; La Dolceza, Barnett; "Last Hope," La Bamboula, Gottschalk.

Miss Nellie Strong, St. Louis, Mo.

Piano Ducti, Rondo, E flat major, Weber; Piano Solo, (a) Impromptu, Op. 142, No. 3, Schubert; (b) Polonaise, Op. 51, No. 2; (c) Tarantelle, Op. 51, No. 1, Schatwenka; Piano Solo, Op. 2, No. 3, Sonate Beethoven; Piano Solo, (a) Gayotte, A minor (composed Beethoven; Bectnoven; Fiano Solo, (a) Justice, A minor (composed about 1700, A.D.), Rameau; (b) Suite Norse, No, 2, 'three, Albumbletter, humoreske, Grieg; Fiano, Violin, Violoncello, Trio, Op. 99, Schubert; Piano Solo, (a) Serenade, D minor; (b) Soiree de Vienne, No. 6, d'après Schubert; (c) Rhapsodie, No. 12, Liste.

Pupils of Mrs. Stella P. Stocker, Duluth, Minn.

Pupils of Mrs. Stella P. Stocker, Duluth, Minn.
Overture, Figaro, four hands, Mozart; Soldier's
March, Schumann; Faust March, Gounod; Slumber
Song, Mrs. Stocker; Duo Allegro and Moderato, four
hands, Diabelli; "Break of Morn," Dorn; Le Tourbillon, Mattei; "Summer," Lichner; Duo Ballet Music
from Feramors, four hands, Rubinstein; (a) Pour Elisa's
Dream," Wagner; (b) Une Petite Fleur, Voss; (a) "Elsa's
Dream," Wagner; (b) Serenata, Moszkowski; (a) Impromptu, Op. 90, No. 4, Schubert; (b) Valse Caprice,
Rubinstein; Song, Il Segreto, Donizetti; (a) Bourree
Moderne, Tours; (b) Valse, Op. 17, Moszkowski;
Piano, Sleighride Symphony.

Lea Callow Music Class, Summit, Miss. Miss Mamie.

Piano, Sleighride Symphony.

Lea College Music Class, Summit, Miss., Miss Mamie
F. Otken, Teacher.

Soldiers' Chorus, "Faust," Bellak; Clementi's Sonatas, Nos. 1 and 2; Overture to Bohemian Girl, Balfe;
"Sweet Bye and Bye," Variation, Hoffman; Mozart's
Sonata in G, No. 14; Christmas Bells March, Wyman;
Norma. Bever: Sonata. Op. 78, Beethova: Poet's Norma, Beyer: Sonata. Op. 79, Beethoven; Poe Harp, Mendelssohn; Warblings at Eve, Angelo; Bacia and L'Estaci, Melnotte.

Baylor Col., Belton, Texas, Prof. G. H. Rowe, Mus. Dir. Baylor Cot., Betton, Texas, 170; G. H. Robee, Mut. Div. Violin and Piano, Overture, "Caliph of Bagdad," Boieldien; Two Pianos, Marche, eight hands, Dressler; Two Pianos, Mazuka, "Vergiss Nicht," Rowe; Piano Solo, "Will o' the Wisp," Jungmann; Song, "Above in Her Chamber," Bichberg; Caprice Hongroise, Op. 7, Ketterer; Piano Solo, "Polonisie," Op. 116, Beyer; Violin Solo, "Redowa," Maschke; Song, "Bobolink," Rowe; Yocal Trio, "O, Restless Ses," White.

Pupils of Miss Elsie Lincoln, Lacrosse, Wis. Pupils of Miss Elsie Lincoln, Lacrosse, Wis.
Scherzo, Tours; (a) "Santa Claus; "Schumann; (b)
"Heathen Flower," Spindler; (a) Christmas Bells; (b)
"Christmas Song," Gade; (a) "How Gan I Lew
Thee?" Thuringan Melody; (b) Soldier's March, Schumann; "Mavourneen," Westendorf; "Sleeping Beauty
Dorn; "In the Meadows," Tomlins; Sonatina, Op. 56,
No. I, Kuhlan; "The Musical Box," Muller; May Rapture," Lichuer; "Autumn Song," Raff; Andante
from Sonata Pathetique, Beethoven; Scherzo, Muller;
(a) "Spirning Song," Reinecke; (b) "Golden Slumers," une of the 17th Century; "Spring Song," Mendelssohn; Chorus from Der Freischutz, Weber; Waltz,
Tours.

Drury Col., Springfield, Ill., W. A. Chalfant, Mus. Dir. Prury Voi., Springhed, III., W. A. Chaljani, ans. Dir. Piano, (a) First Study, Köhler; (b) Mignonette, Lichner; Piano, (a) Tenth Study, Köhler; (b) Rondo, Lange; Vocal, "Hope in the Lord," Handel; Piano, (a) Elleventh Study, Devenoy; (b) The Zither Player, Lange; Piano, (a) Third Study, Loeschhorn; (b) La Tendresse, Cramer; Vocal, "The Two Grenadiers," Schuman; Piano, (a) The Wellh Study, Loeschhorn; (b) Rondo in A, Haydn; Vocal, "The Knight's Farewell," Kinkel; Piano, (a) Seventh Study, Cramer; (b) Initia tion in the Dance, Weber.

TO PUPILS.

Many call themselves music pupils who fail to appre ciate what a pupil's duties are. Here are some them:-

Be polite to your teacher and always show him proper

Be obedient, patient and cheerful.

Always tell the truth about your lessons.

Speak kindly of your teacher,

Ask no questions in the lesson which have no reference to music.

Cultivate kind feelings toward all your fellow students.

Indulge neither in jealousy nor rivalry.

Always be promptly on time for your lesson.

Always study your lessons as well as you can.

Play nothing but the lesson assigned you until you have mastered it.

Neglect not your five-finger exercises and scales.

Negreti nor your areinger cases a Play them first and play them daily.

Keep your music in good order.

Wash your hands before you take a lesson.

Pay striet attention to what the teacher says, and when practicing follow his instructions. Remember the teacher benefits you; be grateful for

what he does. Leave when the lesson is over; do not loiter in the teacher's room.—Musical World.

G. BERTINI DE WIER'S IM-PROVED MUSICAL NOTATION. OR KINDERGARTEN SYSTEM.

We have before as a specimen of one of the most novel and ingenious inventions of modern times,—an invention that comes as the result of many years of study and experiment on the part of Mr. De Wier, and one which bears the strongest evidence of genuine and enduring worth.

The present system of musical notation, though it has been in use some centuries, has been a continual stum-bling block to thousands of musical aspirants.

bling block to thousands of musical aspirants. It is hardly consistent with human progress, which is observable in nearly all departments of the arts and sciences, that a thing so glaringly incongruous as the system of musical notation now in use should remain so long in an unimproved condition.

Only the artist, who, after long years of patient and indefatigable effort, has achieved a mastery over its intricacies, can smile and say, "It is well enough." Even in this case we can detect in his words not so much an in this case we can detect in Nords not so much an expression of approval as a feeling of relief and satisfaction that the awful task is at last accomplished, accompanied by an air of triumph and superiority that says to all around, "There is an impassable gulf between us; I am alone on this side, you cannot follow."

To be sure there are reasons enough why the notation to the state of the st

To be sure there are reasons enough why the notation is a remained as it is.

1. No improvements have been suggested that have seemed of sufficient merit to warrant their general adoption, that radical reform, the Tonic Sol-Ra, being the sole exception. But this system can never supplant the old for instrumental purposes; hence it is one-sided and cannot become universal.

2. People are, and always have been, very loth to lay aside their early ideas and prejudices and adopt any new things, even and the supplementations of things that the supplementation of the supplem

coach into the background, after the mowing machine and the steam locomotive came rushing up to the front. Indeed, the first retired from sheer modesty, if from nothing else. Yet every new invention, from Galileo's telescope to the first iron stove, has been looked upon with distrust, and the inventor's name, for the time being, has been recorded in the lists of lunatics or eatalogue of

cranks.
Mr. De Wier's interesting invention essentially consists in giving to each tone a peculiar shape, making it instantly recognizable in any clef or position, and under all circumstances alike. The tone-forms proposed by this gentleman are formed from the simplest geometrical shapes, each according to the degree the tone occupies in the ascending scale, and named as follows:-



The Seventh (Diamond) is composed of a Diamond and Triangle, containing seven angles, but, being too cumbersome, has been abbreviated into a Diamond.

The flats are to be considered as the enharmonics of the sharps, as they really are on all fixed instruments, of which the piano is the representative: thus Ch and DE

are to be represented by one tone form.

But the note-head itself may be shaped like an egg on the note-near laser may be snaper, has an egg or a pumphin, it is all the same,—a meaningless, brainless black spot that acquires a significance only a pharaphernalia of staves and defs and signatures. Professor De Wire's tone-forms give life and significance to the note-heads themselves, and lifting the veil from the masked prophet of the muse, he has made their faces recognizable by their features, that they may be seen and known of all men.

The advantages of this system will be very great in kindergarten work, even if it were introduced into no other department, for the tone forms, properly placed on the staff, would indelibly fix themselves in the child's mind, and the transition to the regular notes would be very

easy indeed.

As an experiment, recently, we took a pupil who was beginning the study of simple counterpoint, and who had been struggling for some weeks to attain a satisfactory familiarity with the movable C clefs. We taught her the familiarity with the movable C clefs. We taught her the simple tone-forms and had her practice an hour in each simple tone-tone and make the process in the case of t

Not only is this system calculated to present single tones more vividly to the mind of the executant, but by its kaleidoscopic combinations it presents to the mind's eye a distinct and fixed form or picture for each scale, chord or cadenza.

It is well known that the best readers are those who It is well known that the best readers are knose who have made a thorough study of harmony. Why? Because harmony teaches the recognition of chords, scales and passages as groups, and obviates the necessity that every one unfamiliar with the laws of this science has, of

and passages as onclose, such coses the sections has, of spelling their but the section of this sections has, of spelling their but the section of the secti

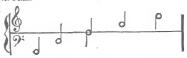
forms, where the sudden transition from the Treble to the Bass occurs on the same (Treble) clef-



Take some tone (we call upon the masters) and name without hesitation in any position (Ex. 1).

EXAMPLE 1. EXAMPLE 2

Quite a puzzle, is it not? Introduce the tone-form and the solution is instantaneous. (Ex. 2.) This system practically does away with any necessity for a staff.



Taking the tone-form C, for example, and drawing a division line between the Treble and Bass, called the Middle C line, each of the several octaves can easily be determined by their nearness or remoteness from the Middle C line, hence the staff and leger lines can be dis-pensed with. The only advantage in the staff being to show the octave position. But it is a clumsy method and has to trot in numerous 8va's and loco's to keep it all straight. Yet it must be considered that the millions of published music must be sold and consumed as it is. Music publishers must not all be forced into bankruptcy, nor all the professors sent to school. The thing to do is to let the infant ride into the arena on the old staff, and show his frank open countenance to the audience, and get acquainted. He will not look quite so queer on the staff at first, and in time, after he has played and frolicked sum at free, that in time, also we may pay or years, and with the children of the kindergarten few years, and has taught them better manners than their grandfathers knew, he will grow to manbool and stand on his feet. The old donkey lent him by Sain Guido, that he rode in, will go out to grass sup dreiurn no more. The next generation will embrace the vigorous companion of their youth, and will look back upon the notation of the present day as we look upon that of Franco's, smiling at the mperfections of the past, and congratulating themselves upon the wisdom of the present, precisely as we ourselves are doing in this advanced age! D. DE F. BRYANT.

Too much of the instruction here is on the go-ahead, railroad locomotive basis. Have your engine new-let it be brightened up so it shines-have your head-lights all in trim-puff, puff away-the faster the better-only so you are new. Let some new name be advertised-no one can inform you what artist the new teacher has made or what sort of work he has accomplished, but when you ask who is this new musical light that is creating snch a stir, the reply is: "Is it possible you don't know? He has elegant rooms in the --- building, has two Grand pianos, and people seem to be going in and ont all the time-seems to have an immense class-and-and-well, is very stylish." In a comparatively short time, if you follow up this same musical phenomenon, you are, on passing the rooms some fine day, astonished to find them closed, the lights extinguished, the meteor vanished. Before long some one else steps into his shoes and opens another art emporium, if anything more showy than the last-everything to be found there except true art. A stranger, on entering the city in search of a teacher, naturally makes inquiries at leading music houses, and in a great many cases is told by all means to go to some inst such teacher-of course regardless of real merit.

The season is fast drawing toward a close, but before it is too far gone, we would urge on the teachers, on whose patronage The Errups depends, and in whose interest it is published, to make a canvass among their pupils for subscriptions to The Errups. We will send premium list on application.

SANCE OF STREET

NEWS OF THE MONTH.

With the advent of spring there comes no diminution in the quantity of music produced. Professionals and amateurs seem to vie with each other in the art.

All goes as merry as a marriage bell for the managers. Great wealth is not acquired in the playing of an instrument, and it seems reserved for vocalists to coin their notes into cash.

notes into cash.

The opera is dead; long live the opera. Step out, German Opera, at the Metropolitan, New York! enter gaily, with flags flying, American Opera!

The German season has been unusually prosperous. The deficit is, small, so Mr. Stanton says.

Anton Seidl has gone to Berlin.

Anion ceiui nas gone to Berlin.
The American Opera's opening night was a success, as
it deserves to be. "The Flying Dutchman" is well sung
by all the principals, and, of course, the orchestra and
chorus are splendid. They remain five weeks. Adelina chorus are splendid. They remail hive weeks. Adelina Patti may give some operatic performances too; so New York has had no dearth of the lyric drama this season. As for concerts, they have to be very, very good to be even remembered. There were, however, some noteworthy

even remembered, laterewere, nowever, some notewortny ones. Anton Seidl's farewell concert was a success. The Broica Symphony was played, and Baermann was the pianist in the Schumann Concerts, to which he gave a faithful reading. In Seidl, America loses a highly poetic and individual conductor.

poetic and individual conductor.

Gericke's Boston Symphony Orchestra surprised the natives here with its fine playing. It is generally admitted that in the matter of shading they have no superiors. Their strings are better than Thomas's, but in the wood, wind and brass they are inferior to either Thomas

or Seidl's. Frank Van der Stucken brought out Berlioz's "Trojans in Carthage" with great success. It is a highly colored and dramatic work for solo, chorus and orchestra. It

will probably be repeated.

The Symphony Society, under Walter Damrosch, acquitted themselves with great redit in List? extremely difficult oratorio, "Christas," Mr. Max Heinrich had to bear the heaviest burden of the singing, and again established his claim to being the best concert singer in

lished his claim to being the best concert singer in America. A recent song recital given by Mr. Heinrich at the Metropolitan further emphasized this fact. Mr. Emanuel Moor gave his third piano recital at Chickering Hall, and it was refreshing to see the unanity of opiuion expressed. Certain Metropolitan critics could discover nothing in Mr. Moor's playing, but all this ghanged now, and the verdict is one of the highest approval. In these days of virtuosity, technic does not astonish us, so it is with genuine pleasure we great artist who, to his superior technical attainments, united sound musicianshin and noetical interpretation. All the control of the cont sound musicianship and poetical interpretation. All these Mr. Moor does, and is, in addition, a fine com-He played at the concert a gavotte, a humoreske, two Hungarian dances, and a very charming valse of his own. The dances are unique. He also played a bright ittle Morceau, a la gavotte by Otto Fleersheim, of the "Courier," which won instant approval for its daintiness and bright coloring. Mr. Moor will play his Concerto

later in the season.

One of the most brilliant debuts of the busy musical season of Berlin was that of Miss Geraldine Morgan, the gifted young American violinist, and favored pupil of the mighty Joachim. She is the daughter of the well-known mighty Joachim. She is the daughter of the well-known late John P. Morgan, and her mother is the able translater of Adolph Kullak's interesting and useful book on Piano Touch. Miss Morgan played a Spohr Concerto, a Beethoven Romanze, a Bach Fugue, and a Polonaise by Wieniawski. This is a tremendous test of an artist's powers and range, and no better comment can be made than to say the fair debutante stood the test successfully, and covered herself with glory.

The many friends of that able and brilliant young pianist and compress. Mr. Alfredo Barili, will be glad to know

March State of the State of the

and composer, Mr. Alfredo Barili, will be glad to know of his continued success in his musical labors at Atlanta, of his continued success in his musical labors at Atlanta, Ga. Mr. Barili is the son of the lamented Mæstro Barili, Patti's half brother, of Philadelphia. Mr. Barili has been the honored director of the best singing society in Atlanta, "The Polymnia," and judging from the press notices he must be doing good work with his forces. His wife, who is a capital musician and accompanist, assists her husband in his zealous art work. I remember Barili well in 1878, and his crisp, clear style

of playing. He was one of Hiller's favorite pupils.

Mme. Emma Nevada has been singing in Florence.

Joachim left Berlin for his concerts in France January

Sylva, late of the Metropolitan Opera House, is singoyiva, late of the metropolitan Opera House, is singing in St. Petersburg.

The Paris Conservatory concerts are in the sixtieth year of their existence.

Lauret, the violinist, and the whilom husband of pretty Teresa Carreno, the pianist, is playing in Paris. He is

Manrice Dengremont, the young violinist, is in Ger-

Alfred Reisenhauer, a pupil of Liszt, and a very strong pianist, gave a successful concert in Vienna lately.

Wagner's "Siegfried" was recently given in Darm-

Annette Essipoff is to give six concerts in Tiflio, for which she will receive 9000 roubles. Bülow was recently denied admittance to the Berlin

Grand Opera House on account of his many spiteful criticisms on the management. Sarasate is in Berlin.

Anton Dyorik intends writing an oratorio on Cardinal

Newman's very poctical and beautiful " Dream of Geron-

us. Lohengrin is being successfully played in Florence. Gilbert and Sullivan's "Ruddygore" is not a "go." Nillson is not yet married. (This is becoming monoto-

Deppe (Amy Fay's "Deppe") is now Court Capell-

meister in Berlin.
"Otello," Verdi's new opera, is pronounced worthy of
the pen of the composer of "Aida" and "The Manzoni

Antonio Piatti, the son of the famous 'cello player, re cently made a brilliant debut as pianist in Milan.

Mr. Edgar Kelley, whose Macbeth music was so suc

cessful last summer in Boston, and last year in San Francisco, will give the entire work in New York in April. Mr. Kelley is the best of our younger composers. He has just finished the music to a comic opera, the libretto

being by Gunther.

Mr. Alexander Lambert, the pianist, has received some very flattering offers from St. Petersburg, and may go there to reside

there to reside.

Mr. Van der Stucken will give two orchestral concerts, composed entirely from the works of American composers, next May, in London.

"Nero" will be the novelty this season in the Ameri-

an onera.

Mrs. Fannie Bloomfield, by all odds the best American pianist, is in New York, and will play with Van der Stucken Orchestra.

Madame Carreno, as charming as ever, is playing again in the United States. Her tour in South America was very successful.

Adele Aus der Ohe is playing considerably in the

Metropolis. Waugh Lauder looks after the musical interests of

Waugh Lauder looks after the musical interests of Eureka, III. His wife is a delightful vocalist. Rafael Joseffy, who is an ardent "Brahmite" (that sounds quite theosophical and Buddhistic) scored a great triumph in his rendition of Brahms' B flat major Concerto, at a recent Philharmonic concert. He is still undisputed ruler in the realm of pianism.

J. H.

NEW PUBLICATIONS.

THE HISTORY OF MUSIC IN TWELVE LEC-TURES. By WILHELM LANGHANS, translated from the German (second enlarged edition, with illustra-tions) by J. H. CORYELL. New York, G. SCHIRMER.

Dr. Langhans' Lectures on the History of Music have long been known to intelligent musicians who read German, and prized for their clearness and conciseness combined with wealth of suggestive ideas, their true perspective, the salient points being brought out in their true relations, and same points being droughout in the relations, and the real pivoting points on which all progressive changes turned being indicated with great clearness. No greater service could have been rendered to American students service could nave been rendered to American students of the History of Music than to make these lectures available to them. For whatever history the student may read, he will still find Dr. Langhans' work a new and fresh presentation of the points he may already know, and, probably, an important source of new light as to the relation of facts, if not of new information, as avered the forts themselved.

regards the facts themselves.

For this service the American musical public has now to thank Mr. J. H. Cornell. He has not only translated the work, but has really edited it, omitting some small matters of more interest to German than to American matters of more interest to vertuan tana to American readers, and adding some, as well as supplying explanatory notes and comments when they seemed necessary. This editorial work has been done with judgment, as befits a sound musician of Mr. Cornell's experience, and is

to be commended.

The translation is a conscientious and painstaking piece of work. The very defects of it are due to an overscrupulous fidelity to the forms of expression of the Gerscrupulous fidelity to the forms of expression of the German author. The translator has erred, as so many trans-done as contributing to his own musical intelligence and lators do, in not having the courage to put his author's that of his pupils. He has brought to the study-and practiong the following the foll

read as if it were an original work. It ought to present what it has to say in clear, yigorous, readable, idiomatic English, reading like a fresh presentation of the subject by an original investigator. It is no service to a foreign author to retain his native idioms while presenting his ideas in foreign words. His thought would be much more faithfully conveyed to his foreign readers in their own idiom than in his. Much better, both for the author and readers, to paraphrase than translate him, if the translation is to follow, slavishly and painfully, his every word, phrase and sentence. Such work reads clumsily, nd is understood only with painful effort.

A single illustration from the book before us will make

A single illustration from the book before us will make this clear. At the bottom of page 1 begins this sentence: "In occupying ourselves with music history we must, however, if it is to be really profitable to us, not confine ourselves to certain epochs corresponding to the sensationary method peculiar to the present time." The translator himself recognizes the fact that this sentence translator himself recognizes the fact that this sentence will be unintelligible to his readers, and tries to improve matters by explaining in a foot-note that "Empfinangeweise," which he has translated "sensationary method," means "the manner of receiving,—may one is affected by," music etc. But this only gives his readers a hint. It hardly relieves the extreme obscurity of his own sentence, and certainly does not do any justice to Dr. Langhans, whose meaning is perfectly clear. He is saying that the connection between the successive periods of musical history is very close; that one has developed from another, and that we must learn to understand this connected relation and development. The sentence above quoted really means: "We must not sentence above quoted really means: "We must not confine our study of musical history to the epochs whose way of thinking and feeling music (empfindungsueis) is like our own, if we wish to make such study really profitable." If Mr. Cornell had put it in this way, or in some other way equally clear, no student would have been puzzled by it.

clear, no student would have been puzzled by it.
This case is the worst that appears, from a rather
cursory examination of the book. But there are numerous instances of infelicitious translation of words, like
"smaller" for "limited" (page 2, line 16); of the use of
unusual words, such as "unuscalogist", page 3, line 4); and
of German idioms, such as conditional sentences where, if Mr. Cornell had been writing an original work, he would undoubtedly have used affirmative ones. He could greatly improve the book in a later edition by recasting the whole and putting the ideas in his own way.

But while we cannot but feel that it is a great pity that

so admirable a book as that of Dr. Langhans has not been given us in an English form as clear, expressive and read-able as is its own German, we must not forget that it is a good thing to have it at all. We must admit that the present translation is, for the most part, intelligible, and that the addition of it to our American literature about music is a permanent enrichment of our intelligence. It ought to be in the library of every student and lover of J. C. F.

Song: "THE OLD ABBEY." Words and music by Engar H. Sherwoop. Central Music Company, EDGAR H. SHERWOOD. Rochester, N. Y.

This is a difficult piece to review, because there are no salient points of merit or demerit either in the words or music. It is unobjectionable in every way, and there are doubtless many who will be pleased by it and find it meets their tastes. As Abraham Lincolon once said of a rather common-place production: "For people who like that sort of thing, that is just about the sort of thing that sort of people would like." It will fill a gap in a country musical convention and elsewhere.

Dr. Hugo Riemann, COMPARATIVE PIANO-FORTE SCHOOL, translated by J. C. FILMORE. PART III, Material in four Books. Book I, Elementary Instruction; Book II, Preliminary Technical Studies. Milwaukee, Wm. Rohlefing & Co.

Parts I and II of this work (System and Method) are mainly for teachers. Part III is for practical instruction, and only the first two books are yet published in translation. The others will soon appear, and thus make the whole work available for American teachers.

whole work available for American teachers. From so bold, independent and original a thinker as Dr. Riemann has shown himself to be in the domain of theory, one naturally expects originality of ideas and ot methods, in such a work as that, a portion of which is now under consideration. Dr. Riemann is a piano-forte teacher by profession. His theoretical work has been done as contributing to his own musical intelligence and that of his pupils. He has brought to the study and practice of vision teaching all the keepings and donth of in-

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a way that no progressive teacher can fail to be impressed by it. The whole presentation of the rudiments is evidently the work of a thoroughly intelligent, practical

evidently the work of a thoroughly intelligent, practical and energetic teacher.

The next striking point is that musical perception and intelligence are aimed at from the very start. No somer are the elements of notation mastered, than Dr. Riemann begins at once the analysis of melodies into motices, teaching how they ought to be shaded and emphasizing the fundamental principle of climaz. It is a very different treatment of the subject of dynamics from any to be found in any other piano-forte instruction book. He afterward completes this part of the instruction by combining motives into phrases, and showing how the principles of shading and climax apply in these larger melodic units. All this is very clear and intelligible. It is illustrated by copious examples for reading and playing, progressively arranged. This part of the work takes up twenty-six pages.

gressives arranged.

Fart 1 is completed by an appendix, which treats the subject of chords and scales in a most original and practical way. The pull is first required to memorize the whole series of fiths with bound all possible chords, and to memorize them both as over fifths and as underand to memorize them both as over fitths and as under-fifths. This is shown to be a very easy and simple mat-ter, because all consonant fifths are simple transpositions of the series F-C-G-D-A-B with the exception of the over-fifth B (F*) and the under-fifth F (B2). Continuing the series from B upward we have F*, C*, G*, and G*, and from F downward we have B*, B*, A*, and C. The over-thirds and under-thirds are then memorized, and then over-threas and under-threas are then memorized, and then it is easy to learn all possible major and minor chords (over- and under-chords). Dr. Riemann rightly insists on the importance of doing this work early, and his method is eminently practical

is eminently practical
Scales he treats as simple chords filled up with passing notes. He takes the tonic, dominant and subdominant chords in each key and fills the gaps in different ways, giving full fingering. All this is new and original, and will certainly conduce to musical intelligence. Part II is devoted to technical exercises pure and simple, sys-

tematically arranged. This instruction book is one which no progressive teacher cam afford to overlook.

THE DIGNITY OF THE PIANO-FORTE

THE popularity of the piano-forte is one of the marked characteristic features of the nineteenth century.

The violin was invented about the middle of the seven teenth century, and for a hundred years that instrument was supreme over all others. Its affinity with the human voice gave it sensuous and emotional charm, and the day when music expressed herself in the dramatic complexities of modern instrumentation had not vet dawned.

With Beethoven, that mighty master, who was the Prospero of the instrumental realm, the piano-forte rose into an importance second only to the orchestra itself, and, in the solo sphere, supreme,

Beethoven's Sonatas are a landmark in the literature of the piano-forte, as his Symphonies are in that of the orchestra.

The piano-forte music written before the time of Beethoven is meagre, compared with the enormous variety and extent of the compositions since that time, the materials now being so vast that few, indeed, are the intellects large enough to grasp the whole domain.

The nineteenth century, with its Gottschalk, Thalberg, Liszt : with its Rubinstein, Schumann and Chopin; its Mendelssohn, Weber and Beethoven, is, of a truth, the epoch of pianists.

It is a curious fact, worthy of comment, that in art, as in science, those discoveries which have been the opening into a new and glorious world have been at first opposed with bitterest hostility.

The history of astronomy and geology is paralleled in the world of art by the history of the violin and the piano-forte; the genesis of each instrument was received with doubt and disfavor.

cians. Ears accustomed to the clear, thin twanging of ten be will be so far in advance before they suspect him the harpsichord found the new piano-forte dull.

Even in those days, dexterity and the dazzle of fingers threading mazes of seeming impossibility hither and thither over the battle ground of the keyboard charmed himself apologetically into our sanctum, and expounds the world, and an Italian, Domenico Scarlatti, was a renowned virtuoso on the harpsichord.

There are extant of his three hundred, forty-nine pieces, although he published but thirty himself. He was the son of a mighty master, Allessandro Scarlatti, prolific in Oratorios and Masses, and the greatest harpist of his epoch.

The son of another great musician, Bach, the supreme organist of his epoch, Philip Emanuel Bach, also devoted his genius to the development and illumination of the piano-forte.

In each of these instances the son, though moving in a sphere less lofty and more circumscribed, affected the progress of art with scarce less potency than the father.

Even, to-day, we listen, delighted, to the crisp, ringing periods of Domenico Scarlatti, and the crystal tinkle of his ornaments never grows shallow or tedious.

P. E. Bach affected powerfully the development of musical form. In the latter part of the eighteenth century the Sonata arose in its full glory, and it reigns still as the dominant form of the noblest art from the symphony to

A sonata usually contains three movements: A grand sonata is an elaborate composition of the sonata type with four movements, each of an individual character, vet obeying a certain law of affinity. A three-movement sonata must contain an allegro of the sonata structure, a tuneful, slow movement of lyrical structure and a rondo, as finale, to which the grand sonata adds, between the slow movement and the rondo, a merry-hearted scherzo, which is simply a fast minuetto with a tricksy character.

Chopin, the greatest purely piano-forte composer ever developed, essayed the sonata form, but did not feel at home in it. His great Concertos, especially the one in E minor, might belie this statement, were it not that they are Sonatas only in their general outline, while in their substance they are the most emotional and brilliantly bejeweled capriccios, palpitating with melody and glittering like sprites in some Oriental romance.

Mendelssohn, who, like Longfellow, tried every form of his art, wrote much and well for the piano forte, but never pierced the deep fire-wells of passion which lie hidden beneath the glacier surface of this instrument.

Liszt transferred to the keybgard the whirlwind spirit of a half-barbaric nation allied to the gorgeous East.

Schumann arose to a "mount of vision," a sacred place in modern art, from the assiduous study of the keyboard and its involved possibilities.

Bach built a shining monument of enduring fame out of the short tones of the harpsicord, and Beethoven, the millionaire of genius, left the world half his mighty treasury in his sonatas and concertos for the piano-forte. JOHN S. VAN CLEVE.

A SWINDLER ABROAD.

LETTERS from prominent musicians in Ohio and Indiana inform as of a new dodge or swindling scheme that has been successful in victimizing numerons persons in the profession. A man, whose name is not mentioned, is traveling in the interest of a new musical magazine, represented as a rare compilation, devoted to all departments of music, with contributors from this country and Europe. The first issue was to appear last December. He received his subscriptions strictly in advance; terms only three dollars. The mythical magazine is published in Philadelphia.

While it is barely possible that the new journal has been delayed in producing its initial number on time, yet When the frets were removed from the finger-board of the viol, and thus the violin liberated from its rigid humbg. We have certainly not known or heard before prison, and set scaring, bird-like, in the free air, the that any new musical periodical was to appear, especially wiseacres shook their heads; when the tiny quills that in this city. It is doubtless but another of the many picked the strings of the harmers of the pisno-forte; it needed nearly a century to bring the new instrument into favor with musi- an "advance agent" one cent, for in nine cases out of logues a year.

CLAYERACK COLLEGE, 1887.

Ms. Presser:—Dear Sire. Please send six (6) copies of Counterpoint and Canon, E. E. Ayres.

I have made it our text-book in counterpoint, and shall so give it in our course of study in our catalogue for logues a year.

Signed Sire. When the frets were removed from the finger-board of it is more likely that the whole affair is a first-class

that retribution cannot follow.

Advertising schemes, most of them, come under the same head. Every month a polite gentleman obtrudes to us the latest method of advertising. At one time it is a map; at another a painted sign; again a directory; again the back of popular five-cent music, and lastly, the back of a little scented sack, that was said to be "too sweet to throw into the gutter."

In each of these places your name and calling are to appear conspicuously, and not only is one to be hung in each hotel parlor in the city, but in every post-office in the county, or State, as the case may be. Beware of all these. They take the teachers' hard-earned money, and do him not a particle of good.

[For THE ETUDE.] DO YOU THINK HE IS A GOOD TEACHER?

A GOOD many parents know nothing of music; others, worse, suppose they do; but all want to know whether the teacher they engaged is good. Some friend of theirs recommended him to them,—generally a female friend, whose judgment, although very unsound from a musical standpoint, is, however, accepted as sufficient. Suppose we were asked that question before that teacher-whom we are believed to know sufficiently, was engaged; could we answer it conscientiously? Certainly not. We might say, perhaps, that he has the reputation of a good teacher, that he is a man well versed in all he has to teach, and yet we could not vouch for him to be a good teacher for the pupil in question. For by that question is meant that the teacher will teach their child successfully,-viz., to the entire satisfaction of the parents. A teacher may have much knowledge, and even much experience, yet he may not be able to handle their child. One child may have musical talent, yet lack in perseverance. Another may have perseverance, yet be devoid of musical talent. One child may be of a nervous disposition and be frightened by a strict teacher; another may be stubborn and defy the most gentle persuasions and entreaties. We know of pupils who had musical talents; they liked their teacher; they would obey his wishes during the lesson time, but out of it they would not touch the piano, or if they did, they played everything else but what the teacher required of them. The teacher was dismissed, and another engaged, who scolded the pupil severely, even passionately, for not practicing, and they did practice. This latter teacher had another pupil, a very impulsive girl; on one occasion he knocked her over the fingers: a flood of tears was the consequence, and after two or three lessons more he was dismissed. It is an impossibility for the very best teacher to manage every pupil successfully. This is our firm opinion. To the parents we would say: If the teacher you engage is by repute known to be an efficient teacher, do not dismiss him before he has had a fair trial of at least six months. To the teacher, we would say: If you find that you cannot manage your pupil, stop teaching him, and rather bear the pecuniary loss than risk your reputation. In some cases, the fault lies with the teacher : in others, with the pupil; in many others, with the parents, if the result is not what it was expected.

Ir you devote your time to study you will avoid all the irksomeness of life; nor will you long for the approach of night, being tired of the day; nor will you be a burden to yourself, nor your society unsupportable to others .- SENECA.

THE external canons of art are elevation, proportion and repose.



CALIXA LAVALLEE, President of Music Teachers' National Associatio

MUSIC TEACHERS' NATIONAL ASSOCIATION.

THE time approaches for the eleventh annual meeting of the above Association. The officers have been unusually active during the last month. It is expected to have the entire programme complete by April 1st. The literary programme comprises an unusual array of talent. list of essavists was published in the last issue of THE ETUDE; since then matters have taken more definite shape, and we will publish a complete programme with topics in the next issue.

The most important transaction during the month is the engagement of the Van der Stücken Orchestra of New York. The orchestra will consist of fifty-three men, and will assist in three evening concerts, two of which will be devoted entirely to native compositions, the other will be devoted to representative European composers now living. This concert will be given on the opening night. There will also be several concerts of chamber music, and, probably, one matinee with orches-

A chorus composed of the best local talent of Indianapolis will be heard at each evening performance. In no year of the history of the Association has the work of the annual been so far advanced at this time of the year as in the present year. The lesson of early preparation learned from Mr. Stanley's admirable administration of last year is already showing good results.

This coming meeting will be everything that the talent of the musical profession of America is capable of making it. The several committees are prosecuting vigorously their special duties. The President is in constant communication with the different committees, and all are working harmoniously to one end.

The official report has appeared during the last month, The official report has appeared during the last month, fand has been sent to the members. It is a handsom the search of the hundred pages, and is an acquisition to American musical literature. The Reports are free to all members, but non-members are charged twenty-five cents a copy. This amount barely covers postage and cost of paper and binding.

We here present an engraving of Calixa Lavallee, who is President of the Association for this year. He has been an indefatigable worker for the cause of music in a point in Ara a mount of work resis been as indefatigable worker for the cause of music in a copy.

America for many years, and the honor of President of the Brotherhood of American Musicians is justly bestowed. His administration will be characterized by strict business principles. His aim is to place the Association on firmer business basis than it has occupied in the formative period of the Association. He realizes the necessity of different management of affairs, and is rapidly adjusting the workings of the Association in accordance with its growth and importance. It may be of interest to the readers of THE ETUDE to know something of its early history. The writer has figured somewhat prominently in its early history, and has a box in his possession containing the complete correspondence on all matters relating to the formation of the Association. When the time comes to give an authentic history of the Association this box can furnish some valuable data. Karl Merz, editor of Brainard's Musical World, by his personal sympathy, encouragement and able pen, contributed in no small measure to the success of the first meeting. He was the person to whom the writer first wrote of the project, and received a hearty response from him. Perhaps but for his counsel and encouragement the formation of the Association would never have been attempted; but doubtless some others would have undertaken it ere this. Mr. Merz has lately written a short history of the Association for this journal which gives a very truthful account of its organization. He says :-

The history of the Association dates back to 1876, when Mr. Theodore Presser, its founder, was teaching music at Delaware, O. Having seen the idea of teachers' meetings mentioned in the Musical World, and having realized the good that would be derived from such gatherings, be decided, and that by himself, to gather the musicians of this country for the purpose of establishing better social relations, and for the purpose of mutual improvement. The first meeting was appointed for Christmas, 1876, the Centennial year, and accordingly sixty or more members met. There were present Dr. Tourjee, then President of the Society, Dr. G. Root, Mr. Fred Root, Mr. W. S. B. Mathews, Mr. F. Rice and others. If it was only an experimental meeting, there was more real life there than was ever shown at any of the succeeding meetings. These, at least, are Mr. Presser's own words. Having not been there, owing to previous engagements, K. Z. cannot speak from personal observation. But the recollection is yet very vivid of the fact that the telegraph dispatches were many and most cheerful, and that the new-born babe was well spoken of by the daily press. The Association was a Christmas gift to the musical pro-

The next meeting was held at Fair Point, Chautauqua Lake, N. Y., July 2d, 3d and 4th, 1877. Despite the Lake, N. Y., July 2d, 3d and 4th, 1877. Despite the work done by Mr. Presser to create some interest, only about thirty teachers were in attendance. The most prominent men present on that occasion were John Howard, of New York, and William Sherwood, of Boston. The latter gave a recital, and that on a wretched piano. This recital was one of the redeeming features of the otherwise very quiet meeting. The fact was realized that Chautauqua was no place for such a gathering, and therefore the Association decided to meet at Clincinnati, then the residence of Thomas. Great reat Cincinnati, then the residence of Thomas. Great results were expected from this gathering, and therefore the friends of the Association looked forward to it with much hope. Mr. R. De Roode, of Lexington, Ky., had been elected President, and the meeting took place on July 1st, 2d and 3d, 1879. The attendance was better than that of the two preceding meetings. Mr. Kotzsohmar, of Porland, Me.; Mr. Irving Bmerson, of Hartford, Conn.; Dr. Seiler, of Philadelphia; Tannenbaum, of Adlanta, Gan, and Bowman, of St. Louis, were there. [Names merely mentioned here in order to show that distant points and States were represented.] Mr. De at Cincinnati, then the residence of Thomas. Great retant points and States were represented.] Mr. De Roode had worked hard to get up some interest, and much credit is due him for what he has done. Still, and much creat is due him for what he has done. Still, he could not reach the Clincinnat profession. Mr. Sherwood, Mme. Eugene De Roode, Rice and Mr. Whiting gave recitals. The hall (Hopkins' Hall) was a poor selection for such a gathering, there being too much noise from the vehicles on Fourth street. The College of Music, then the foremost music school in the country, held aloof. Neither Thomas, Singer or any of the professors of Cincinnati at large showed that hearty support

Music Teachers' Association. Upon the whole, the Buffalo meeting more than met the expectations of the friends of the Association. Mr. Rice was re-elected President, and the place for meeting selected was Albany, N. Y., where the Association met July 5th, 6th and 7th, 1881. There was a good attendance. Mass, Moes, Sherwood, Pratt, Ritter, Parsons, Root, Thasyer and others were present. Mr. Arthur Mees was elected President, and Chicago was chosen for the next meeting, which was held July 5th, 6th and 7th, 1882. This session was highly enjoyed by all in attendance. Among those was highly enjoyed by all in attendance. Among those performing at recitals were Whiting, Eddy, Sherwood, Schneider, Mees, Wild, Loebach, Miss Harris and Mile.

Mr. Bowman, of St. Louis, was next elected President, and Providence, R. I.. was chosen for the place of meeting. The programme, both as regards essayists and performers, was a very good one, and those that attended went away feeling that it paid to be there. This meeting ook place on July 4th, 5th and 6th, 1883.

The next meeting was held in Cleveland, July 2d, 3d and 4th, 1884, and was presided over by Mr. Bowman. There were about 300 persons in attendance. Good essays were read and fine recitals were given by Jacobsohn, Schradick, Sherwood, Miss Bloomfield, Maas, Eddy, Lavallee and others. This meeting was remarkable for its action with reference to the College of Music, all of which was mentioned in the Musical World of last year. There can therefore be no necessity of repeating what was stated then. The last meeting took place in New York, July 3d, 4th and 5th of the year, and that under the Presidency of Dr. Penfield. As this meeting is so recent you will no doubt excuse me from saying anything about it. The next meeting will be held in Boston, with Mr. A. A. Stanley as President and Theodore Presser, founder of the Society, Secretary. Much year. There can therefore be no necessity of repeating good is expected of this meeting, and, as has already been said in these columns, every effort will be put forth to make it a grand success. The Musical World and its editor have always been, and

are now, most friendly disposed toward this Association and its interests. K. Z. cannot approve of some of its actions, but this ought not, and does not, alienate him from so good a cause. He wishes it well, and would gladly attend were he able to do so. Whenever the Asso-ciation meets within a reasonable distance of his home he always goes. Both as editor and as teacher, he most earnestly urges teachers to attend.

RHODE ISLAND MUSIC TEACH-ERS' ASSOCIATION.

Rhode Island has fallen into line of State Associations. This marks an important step, as Rhode Island is the first State among the Eastern States that has inaugurated an Association. It is the smallest State, and on the principle that large bodies move slowly, we can reasonably expect, in time, an awakening among the larger States.

There is now in active preparation, among several other States, the work of establishing State Associations among the music teachers. We have received the following letter from the Secretary, H. O. Farnum, and also from other sources we learn this first meeting was a decided success.

"You may be interested to know that the enclosed proor may be interested to a now that the enclosed pro-gramme was successfully carried out. The interest is deeper than the promoters of the movement anticipated. The membership list includes about one hundred and twenty names, active and associate. The most important business transacted was the appointment of a committee to attend the Indianapolis meeting, and the appointment of a sort of 'Information Bureau,' to furnish a graded list of 'teaching pieces' and answer questions proposed by members. Yours, truly

H. O. FARNUM."

Morning Session .- 10.30 A.M. 1. Secretary's Report.

Morning Session.—10.30 a.M. 1. Secretary's Report. 2. Address by the President. 8. Transaction of Necessary Business. 4. Essay, "The Junior Piano-forte Student," Mr. Carl H. Peiler. Discussion, introduced by Mr. W. H. Arnold, of Pawtucket. 5. Essay, "The Junior Piano-forted by Mr. P. A. Lyman, of Woonsocket.

Afternoon Session.—2.30 r.M. 1. Essay, "Vocal Praching," Mr. Jules Jordan. Discussion, introduced by Mr. P. A. Lyman, of Youngooket.

Afternoon Session.—2.30 r.M. 1. Essay, "Vocal Praching," Mr. Jules Jordan. Discussion, introduced by Mr. N. B. Sprague, of Providence. 2. Essay, "Church Music," Rev. Wm. R. Trotter, of Bristo, Discussion, introduced by Mr. J. W. Andrews, of Newport. Plano Recital by Miss Mary J. Hasselwood, of Providence, assisted by the Schumann Male Quartette, Messra. Frons and Davis, entors, "Messra. Sprague and Phette-Irons and Davis, tenors; Messrs. Sprague and Phetteplace, bassos.

place, bassos.

Evening Session.—3 F.M. Concert by Mrs. W. H. Sherwood, pinnist; Miss Emilie J. Rich, contrallo; Mr. Willis Nowell, violinist, and the Temple Male Quartette, Messrs. Gardiner and Eddy, tenors; Messrs. Tinkman and Williams, bassos. Mr. Robert Bonner, accommand williams, bassos.

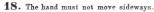


Note 4. Carry the hand, the wrist and forearm accompanying it, over the thumb, the latter passively yielding and turning to permit the hand to take the position required.

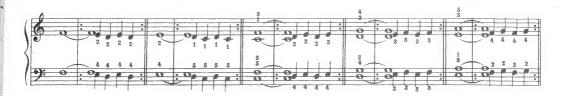
Middle Grade Technical Exercises, C. P. Hoffman.

Lateral movement Exercises. (Note 5.)

PART IV.







19. Play groups within () 8 times, then proceed.







Note 5. These Exercises will be found to wonderfully promote the mobility of the hand, by relaxing and strengthening the interosseous muscles.

R. H. \(\frac{2.845.542.4.3}{2.843.2.223.2} \)

No. 19 also with this fingering:

| R.H. | \begin{cases} 23.43. & 342.8. & 2 \\ 23.28. & 321.2. & 123.2. & \\ 43.28. & 343.4. & \\ 43.28. & 343.4. & \\ 43.28. & 343.4. & \\ 43.28. & 343.4. & \\ 43.28. & 343.4. & \\ 43.28. & 343.4. & \\ 43.28. & 343.4. & \\ 43.28. & 343.4. & \\ 43.28. & \\ 43.2

SLUMBER SONG.

(SCHLUMMERLIED.)



(2) Variety is given to the otherwise monotonous 4 bar rhythm by having here, not the perfect Cadence, which we expect; but a half-cadence; and at bar 12 we have no cadence at all, that being delayed until bars 13 and 14.

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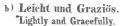


- (b) Observe the drowsy effect produced by the repetitions of bar 9; also the little echo of the cadence (bar 15), which makes a five-bar sentence.
- (C) A few marks of expression have been added (in brackets).
- (d) In this Coda bars 21-24, the soft Pedal may be appropriately used (though not with a square pianoforte.)

SPRING JOY.

(FRÜHLINGS FREUDE.)

Hark while I sing you a message of cheer Summer is coming! and spring time is here



G. T. Wolff, Op. 25, No. 2.

- 2









- a) The pedal must be used not only to secure a flowing legato, but to sustain the harmony. It must not cause any mixing of the harmony
- b) Not too fast
- c) Notes with stems down are to be played with the left hand
- d) The legato mark in the brackets indicates the meaning of this word.

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e) The rhythm of threes and fours must be very clearly defined.
f) Grace notes must begin with the beat.

GAVOTTE MARIE.



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PENSIERO.

FOGLIO D'ALBUM. Nº 1.











Note 6. Mason's "Elastic" touch, (each finger closing sharply back into the palm of the hand) in slow movement. Plain staccato in fast movement see Nº 12. Middle Grade Technical Exercises, C. P. Hoffman.



A CAREFULLY SELECTED LIST

Of American Songs Suitable for Concert and Teaching Purposes, With Key, Compass, Grade and Price.

GRADE ON A SCALE OF 10.

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				- 0		
Op.	No.	DUDLEY BUCK.	Key.	Compass.	Grade.	Price.
76	2	"Spring Song."	G.	B to E	5	50e
76	4	"Sunset."	Db	Alz to F	5	50c
	4	"Storm and Sunshine."	F mi. and maj.	B to E	6	50e
	*	"The Merry Brown Thrnsh."	G un. and maj.	C∦ to G	4	50c
		The Merry Drown Thrush.	ď	Op to a	×	000
		PUBLISHED OR FOR SALE BY OLIVER	DITSON & CO.	., BOSTON.		
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67	5	"When the Heart is Young."	Eż	D to Az	6	50e
01	υ		E4Z	D WAZ	U	900
		GEORGE E. WHITING.	D	D to G	7	50
	1	"Serenade to Mignonne."				50e
	2	" Barcarolle."	G	D to G	5	50c
	3	"Alone."	F	D to F	5	50c
	4	"The Wind's Reply."	D	D to E	4	50c
	5	"Love's Land."	B ₂	F to G2	5	80c
		OTTO FLOERSHEIM.				
		"I Cannot Sing Those Melodies."	E	F# to F#	4	25c
		"Rest on Me, Dark Eye of Beauty."	B2 mi. and maj.	F to G	4	25c
Op.	No.	WILLARD BURR, JR.				
7	1	"A Song of the Heart."	Ab	Et to Az	4	80c
7	2	"The Lonely Flower."	E	E to G#	5	30e
	_					-
7	3	"First Love."	F	D to A	4	30e
7	4	"The Contented Robin."	B 2	E to F	8	35c
7	5	" Under the Daisies."	В	B to F2	5	30c
19	6	"Memory."	D 2	Dk to Gk	6	65c
		GEORGE L. OSGOOD.				
		"Wake Not, But Hear Me, Love."	Ab	F to F	8	85c
		"Sunshine of Thine Eyes."	F	E to F	3	30c
		"Coming."	Ab	C to A	6	50e
			DOGMON MITCH	70.00		
		PUBLISHED OR FOR SALE BY THE				
Op.	No.	DUDLEY BUCK.	Key.	Compass.	Grade.	
79	, 1	"Thou Art Mine!"	B 2	F to G	6	50c
79	2	"Shadow-Land."	F	E to G	7	50c
79	4	"The Silent World is Sleeping."	A2	E2 to A2	7	50c
79	5	"Creole Lover's Song."	C mi. and maj.	C to G	7	50c
		J. K. PAINE.				
29	1	" Matin Song."	Αb	E2 to F	4	30c
29	4	" Moonlight."	E	E to G	5	85c
40	1		B½	D to G	6	40c
20	2	"A Bird Upon a Rosy Bough."			3	
	-	"Farewell."	G E≱			25c
	8	"Beneath the Starry Arch."	кķ	Ele to G	5	85c
		PUBLISHED OR FOR SALE BY ARTE	IUR P. SCHMID	Т & СО.		
Op.	No.	STEPHEN A. EMERY.	Key.	Compass.	Grade.	Price.
22	2	"Sleep, Baby, Sleep."	E2	Ez to Ez	2	80c
28	1	"Lullaby."	Eż	D to E2	4	85c
80	1					
30		"O, Love My Willie."	E2	D to E2	2	85c
	2	"Little Bud Dandelion."	F	C to E2	8	85c
		"The Spray Leaps High on the Jutting Crag."	C mi. and maj		5	40c
81		"Burst, Ye Apple Buds."	B mi. and maj	. Fr to Fr	5	850
	2					
81	2	ARTHUR W. THAYER.				
81	2	"Go Hold White Roses."	E	E to A	4	250
81	2	ARTHUR W. THAYER.	E D z	E to A Dr to Ar	4	25c 40c
81	2	"Go Hold White Roses."	Dþ	Db to Ab		
81 88		"Go Hold White Roses," "Good Night." PUBLISHED OR FOR SALE BY LOUI	D/2 S ROSS & CO.,	Db to Ab BOSTON.	6	400
31 38 Op.	No.	ARTHUR W. THAYER. "Go Hold White Roses." "Good Night." PUBLISHED OR FOR SALE BY LOUI ERRST JONAS.	Dz S ROSS & CO., Key.	De to Alz BOSTON. Compass.	6 Grade.	40c
81 88		"Go Hold White Roses," "Good Night." PUBLISHED OR FOR SALE BY LOUI	D/2 S ROSS & CO.,	De to Alz BOSTON. Compass.	6	400
31 88	No.	ARTHUR W. THAYER. "Go Hold White Roses." "Good Night." PUBLISHED OR FOR SALE BY LOUI ERNST JONAS. "So the Daisies Tell." G. L. TRACY.	Diz S ROSS & CO., Key. Biz mi. and maj	De to Alz BOSTON. Compass. F to G	Grade.	40c
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81 88	No.	"Go Hold White Roses." "God Night." PUBLISHED OR FOR SALE BY LOUI ERNST JONAS. "So the Daisies Tell." G. L. TRACY.	Diz S ROSS & CO., Key. Biz mi. and maj	De to Alz BOSTON. Compass. F to G	Grade.	40c

The above list has been carefully prepared by a thorough, well-known musician. There will appear, from the month, similar lists, which, when completed, will constain all that is worthy in American composition, both vocal and instrumental. All the music can be obtained through Thus Brown.

A PROTEST.

At the risk of exciting the "ire" of old Fogy, I respectfully beep permission to criticise that part of his "chat" in your February issue which depreciates the value of poetry and general literary culture as auxiliary to the study of the piano. His nuwarrantable attack on "Postry and Planism" is, to say the least, puzzling. The assertion that "the whole ground has been thoroughly gone over and will not bear repetition" is equivalent to "a good thing, well said, will not bear repetition;" and a large majority of the piano-playing world will garee with James Huneker, that "poetry and pianism are indissolubly united." Schmann advises us to "read the poets frequently;" Schmann advises us to "read the poets frequently;"

solubly united."

Schumann advises us to "read the poets frequently;"
and if he could return at the present day, and hear some
of the unpoctical players, he wend amend the sentence so
as to read: "Study the poets continually;" his own music
is a model of poetry and pianism.

The pianist should clasp hands with the composer

The plaints south casp hands with the composer whose mais the interprets; he must hear the same won-derful revelations, and see the same beautiful visions; and the degree of perfection in which he can do these things will be limited by his conception of the emotional content of the composition.

content of the composition.

Among the many essential qualifications of the musician, the grandest of all is a poetic imagination; it reveals to him many beautiful things that elude the casnal observer. It is this faculty that enables the composer to catch the melodies and harmonies that are forever ringing and singing about his ears. It is this faculty that enables him to pass beyond the limits where we cannot go, and bring us the wonderful revelations of music that fall around us like as benediction. It is the same faculty that enables the poet to interpret the whisperings of the voices that "pursue him by day and haunt him by night," and the pianist must possess it, if he would hold converse

and the pianist must possess it, if he would hold converse with the composer. The universally accepted opinion that musicians and poets are born and not made, may or may not be correct, but it is certainly wrong to assume that the faithful reading of poetical works will not assist the reader to a conception of, and create in him a love for, the beautiful. Poetry and music both appeal to our hearts, and both are necessary to a high sphere of existence. The reading of Dante, Shelley, Browning, Whittier and Longfellow will act like magic in developing a refined taste in the musician, whatever his instrument. It will take speedy revenge on firvolity and shallowness; and low ideals will "fold their tents and silently steal away." Poetry unites with music to lead men by pleasant paths to the deepest things of God.

The musician should also study the music and poetry

Poetry unites with music to lead men by pleasant paths to the deepest things of Got and the music and poetry of Nature, for, there again the Infinite speaks to him in a language that is sweeter than any spoken language. Is it miscellaneous reading, or the lack of it, that "is apt to degenerate into shallowness"? In an article published in The Erude two years ago, Old Fogy says: "We play the piano with our brains." Now, I hope the dear old gentleman will not think me a "bundle of reflected opinions" if I say that is my opinion, and the more I "reflect" upon it, the better I like it; but—another reflection—Dr. Mason says a good touch combines, in equal proportion, qualities of the heart and qualities of the heart; for it is characterized by warmth and ardor, governed by thought and intelligence.

If piano playing is equally emotional and intellectnal, the pianist must develop both heart and head by every means. Let him take the advice of J. H., in his December article seriously, and develop right feeling and right thinking, and—as a natural outgrowth of a warm, sympathetic heart and a well developed intellect—good playing.

GEO. W. LOYEJOY, Auburn, Mc.

A GENTLEMAN from Canada writes THE ETUDE the following (full information can be had by addressing this office):—

office):—
"I am desirous of finding a first-class voice teacher—a gentleman—who would be willing to try his fortunes are to the with a Congress of the which is a constant to be established here and of which he appointed Murical Director. I could not guarantee any fixed salary at first, but any teacher who is engaged for that position will undoubtedly have a large namber of pupils, and his income will be proportionately large. The moral character of the teacher is of quite as much importance as his professional ability. "Should you happen to know of any one who would like such a position, and who would be a desirable sequisition our institution, I would esteem it a faver if you would kindly place us in communication with each other."

Two errors occur in the answer of Dr. Marst two questions in "Questions and Answers"

[For THE ETUDE.] THE FUTURE PIANO

A Plato keyboard on a new principle, the invention of Paul von Janko, a Hungarian, has attracted much atten-tion in Vienna, Leipsic, and Berlin. Although exhibited a year ago in Vienna, it remained unnoticed until Yon Janko improved it, and began his concert and lecture tour this winter through the principal cities of Germany. It possesses many advantages, and is capable of producing new effects. In a recent concert he presented the following remarkable programme:

Pilgrims' Chorus from "Tannhäuser," from the Organ fugue in C minor (pedal part included)...... Mazurka in G minor.....

effects.. P. v. Janko. Hungarian Bhapsody, No. 2. Liszt.
The performance was preceded by a short lecture, the substance of which is here given:—

It is very difficult to give a comprehensive description of the new keyboard, but we shall attempt it, with the aid of the accompanying illustration. It consists of six



manuals (if we may use that term) placed closely above each other. Beginning with the lowest or first manual on the left is C, then C sharp in the second, D in the first; D sharp in the second, E in the first; F in the second, etc., alternately through the chromatic scale. The third and fifth manuals are repetitions of the first; the fourth and six are the same as the second, so that what at first seems to be six different rows of keys, is but two. On both sides of the illustration are represented the individual keys, showing that when one key is struck the corresponding keys in the other two manuals go down the corresponding keys in the other two manuals go down-with it. Those corresponding to our black keys are designated by a black stripe. That you produce the same tone in three positions is one of the principal features of the new keyboard; still another is the shape of the keys, which are not flat throughout, but rounded in every direction, and fall a little obliquely as they decline somewhat toward the player. They are also a little narrower than our white keys, and shorter than the distance to the blacks, five manuals taking the depth of our present keyboard, and seven octaves occupying the space of our present five. The hand is capable of covering

of our present five. The hand is espable of covering four manuals only.

Many advantages are claimed for this new invention, among them the following:—

1. As the thumb will play on the lower manuals, and the fingers on the higher, the hand maintains a more natural position; it also facilitates the passing of the Company of the control of the contro

second manual.

3. Extensions are made more easily, the octave taking only the space of our present sixth.

4. Since the thumb can be conveniently placed on so-called black keys, the fingering is simplified.

5. The keyboard being much narrower, time and strength are sawed in making greater movements, enabling the performer to play with more velocity and power.

6. The form of the keys induces more certainty of onch. The necessity of striking between black keys is done away with.

7. Transposition is made easy, since the fingering in the new key remains the same.

8. The technical material for the piano is diminished

Instead of practicing twelve scales only one is necessa Instead of practicing twelve scales only one is necessary; the same is true of arpeggios, sequences, scales in thirds,

sixths, etc.

9. As a result of the preceding, less time and labor are required for the study of the piano.

It is but natural to expect that this new principle of construction is capable of bringing forth new features in technic. A mong these are the following:

1. One can glide or slide from any tone of the chromatic scale to the next; that is, it is a natural, for instance, to slide from G to F sharp as from F sharp to G.

2. Mordents and similar ornaments can be played by sliding with one finger from an upper to a lower manual.

Scales, arpeggios, etc., in contrary motion, can be continued throughout the entire keyboard, without inter-

4. Although the C major glissando is impossible, it is a. Although the U major ghissando is impossible, it is replaced by the chromatic. Beginning with the highest manual, and gliding down in an oblique direction, you have six chromatic tones. A longer scale is produced by continuing with the other hand in like manner. The same can be played in thirds, sixths, and octaves, producing a new and brilliant effect impossible on our

present pianos.

That this invention has its disadvantages is admitted; but there is no doubt that the advantages outnumber them. The fact that this keyboard can be placed in the present pianos and exchanged with the latter at pleasure, makes its speedy adoption possible. Up to the present time no one has appeared in public with it except the inventor. However, Prof. Hans Schmitt, of the Vienna Conservatory, informs the public that he is prepared to give in-struction on the new instrument, and has issued a school of technic and a book of etudes for the same. Until a larger number of pianists testify to its superiority in practice, its future still remains in doubt, notwithstanding its many advantages .- HENRY NAST, Berlin, Germany.

THE GREAT COMPOSERS AT WORK

WE have already seen Beethoven revising and re-revis no have arresuly seen Deservoiven revising and re-revising the subject of a small rondo as carefully as if it had been one of his most important works. On another occasion he is represented to us as ceaselessly humming and gesticulating during a long country ramble, and on his return raging up and down the keyboard of the pianoforte for more than an hour before he could satisfy him-self with a subject for the finale of a sonata. Beethoven wrote no fewer than four overtures to his opera "Fidelio." When quite young be entertained the idea of setting to music Schiller's "Ode to Joy," and his note-books, year after year, contain hints of what eventually formed the

subject of the Choral Symphony.

Mendelssohn habitually subjected his compositions to
Mendelssohn habitually subjected his compositions to
Mendelssohn habitually subjected his compositions to
Merita for the Mendelssohn habitually subjected his compositions to
Merita first public performance the composer entirely cut out eleven numbers, besides making numerous minor alterations. Though his violin concerto exhibits no important changes, many slight variations in the passages, rendering them more finished and better adapted to the instrument, bear witness to Mendelssohn's conscientious desire to perfect everything he wrote. His rule was to let no day pass without composing something, not necessarily

only plass without composing something, not necessarily with the idea of publishing all, but to keep his hand in. In our own time we find Brahms holding back his works for two years, to afford full opportunity for revision before publishing; and Liszt so entirely altering his that in later editions some of them are scarcely recognizable.

in later editions some of them are scarcely recognizable. Consider next the enormous faculty of application and immense amount of actual labor involved in some of the tours de force we read of. The old giant Handel writing the "Messiah" in three weeks; Mozart, with the overture to "Figaro" unwritten the night before the performance of the opera, and kept awake by his wife telling him stories which made him lawsh till the teast ran down him stories which made him laugh till the tears ran down his cheeks. Schubert composing work after work, only to be put away in a closet and totally forgotten. He wrote for four hours every morning; when one piece was done he began another, and often composed as many as six songs at a sitting.

Then what emotions arise when we think of the treatment accorded to these great men and their works! Beethoven was pronounced mad. The pellucid stream of Mozart's melody was declared to be incomprehensible, of Mozart's melody was declared to be incomprehensible, capable of appealing only to cultured and refined ears because of its intricacy and lack of clearness. The same accusation was brought against Schumann. The music of Bach was practically buried for nearly a century after his death. Wagner had to fight for years against the grossest misrepresentation and calumny. Berlicz was scarcely able to earn bread. The more noble and original the music, the more furious and persistent the opposition. The compressive whose works we destined to opposition. The composers whose works are destined to afford deepest and purest delight in after ages are precisely those who seem fated during their lifetime to suffer most.

Music and painting both appeal primarily to the senses, the one to the eye, the other to the ear. Hence arises a special difficulty; for who shall decide what is really true and beautiful, when this is, after all, only a question of taste? Let us ever bear in mind our motto from Schn-mann, who insists on the necessity for a thorough knowlmain, who insists on one necessity for a thorough a now-edge of the form, in order to attain a clear comprehen-sion of the spirit. So will our taste become refined and pure, our instinct true and unerring, enabling us to choose the good and reject unhesitatingly the false and meretricions.—RIDLEY PERSTICE, in The Musician.

*"Eine Neue Claviatur" Theorie und Beispiele zur Einfuehrung in die Praxis; by Paul von Janko, Vienna, Em. Wetzler,

AN INQUIRY.

The following letter has been sent to us from E. M. Bowman, President of the "American College of Musicians." The matter is of interest to every thoughtle teacher, and, with the permission of the writer, we present it to the readers of The ETURE. Mr. Bowman will, no doubt, value any information that the readers of The ETUDE may furnish of these important points, which will, at the same time, lead many to self-inquiry:—

Please give your testimony on following and oblige "Please give your testimony on following and onlage."
In order to more intelligently treat a topic on which
the Programme Committee of the M. T. N. A. desire me
to speak at the Indianapolis meeting, will you kindly do
me, and all concerned, a great favor to briefly answer the
following questions in the space provided, and remail to me at as early a date as may be convenient to you. me at as early a date as may be courted. Yours truly, "E. M. Bowman.

"1. Of the pupils coming to you for instruction, who have already studied more or less, is it your experience (as it is mine) that a comparatively small percentage come possessed of the fundamental resource of the pianist -the germ of all artistic performance-viz.: a pure legato touch

2. In your opinion, is this deficiency generally due to any unusual difficulty in acquiring that touch, or to care-less or incompetent instruction?

"3. Is the legato touch, per se, a matter requiring the growth of years, or can it, and should it, be the first thing acquired by the beginner?

Does undue haste in the earlier stages of instruction and study, the generally gratified ambition to begin play-ing somewhat difficult pieces (in which there usually oc-cur chords, octaves, etc.) before the nervous and muscular powers of the hands have been sufficiently developed, tend to prevent the acquirement of a good legato touch

"5. As nearly as you can recall the experience of the past five years, what percentage (of pupils already playing somewhat) has not required your reforming skill in special attention to this, as it seems to me, prevalent deficiency?"

MUSIC TEACHERS' BUREAU OF ENGAGEMENT.

WE enter now on the fifth year of the existence of this department of The ETUDE, and have, since the establishment of the Bureau of Engagement, filled a large number of vacancies, and supplied many teachers with desirable

We feel encouraged in the work we have done, as, with but few exceptions, we have been instrumental in placing the right one in the right place.

The activity in this department will soon begin, and we will state a few facts for the benefit of those who contemplate applying to our Bureau for assistance in procuring a position for the next year. We operate among colleges, conservatories and institutions chiefly in the Western and Southern States.

The lady teachers in these colleges are expected to combine vocal with instrumental music. Unfortunately, combine vocal with instrumental music. Unfortunately, most of our applicants teach the piano only, hence many otherwise worthy teachers fail in procuring positions. Those who are prepared to teach voice have always the best chance of being elected. A man can be a specialist, and the directorship of the Department usually falls to him, and unjustly a lady teacher is often called upon to teach vocal and instrumental music, con duct the sight-singing class, play the organ for the chapel exercises, and assist in the Art Department. For

chapel exercises, and assist in the art repartment all this the salary paid is often meager.

Many fail to receive an appointment from lack of basiness tact. To make a strong and telling application for a position requires a talent that is not always associated with musical talent or teaching qualifications. There is a fierce competition for every vacancy, and it is There is a fierce competition for every vacancy, and it is all-important that every claim is properly and carefully presented to those who have to decide in the choice of a teacher. Testimonials, diplomas, etc., are, of course, important, but much more is required than merely writ-ten credentials. The record of a successful teacher, and a special fluness for the desired position, are the two im-portant factors for securing a position. If these two points are properly presented, the chances are that the case will be favorably considered. We have no desire to register teachers who are not in earnest, who apply merely to see what positions might be open to them, but with no well-defined plan what to do. Inexperienced persons will receive little or no aid from our Bureau, as Institutions can always supply themselves with tose that Institutions can always supply themselves with those that have no experience, and only send abroad for skilled

We have circulars and blanks giving full information, which we will send to any one making application for them. We have at present a call from a Conservatory of which we will sent to any one making application for them. We have at present a call from a Conservatory of Music in Illinois for a gentleman voice teacher of unques-tioned ability; salary from \$1000 to \$1200. The posi-tion is one of importance, and can only be filled by one capable of taking charge of the Vocal Department of a well-established institution.

[For THE ETUDE.]

HOW TO LEARN TO FINGER THE SCALES.

In any regular fingering of the scales, the thumb will pass alternately the third and fourth fingers. The fourth hinger is used only once in each octave, and always on the same digital. Very little observation will show that nearly all the mistakes are made with this finger. From the above we can derive three rules.

1st. Never omit a finger.

Never pass the second finger. 3d. The fourth finger always on the same digital.

If the scales have been learned as indicated in my article

in THE ETUDE for September, the pupil will have acquired the habits of using the fingers without omission, and of passing always the third finger; hence rule 1 and 2 are superfluous, and all attention can be given to the observation of the third rule. The scales are to be played throughout two octaves ascending and descending, with one or two hands, as the capacity of the pupil may permit. The pupil has to remember on which digitals the fourth fingers are to be used.

The scales of C, D, E, F, G, A, and B are to be taken first. In F the right fourth is on Bz, and in B the left fourth is on Fa; the others remain as learned before. As soon as the pupil can play these without assistance of the teacher, he has to play them continually once every day. The others are to be learned one at a time, and

added to the above.

Scale of C. — Major, L. on F., R. on A. (B2).

Harmonic Min., L. on F., R. on D.

Melodic Min., L. on F. L. asc. on A.

on G#.

SCALE OF EZ .- Major, L. on Az, R. on Bz. Harmonic, L. on Glz, R. on Blz.

Melodic, L. on Glz, R. on Blz.

Scale of Ab.—Major, L. on Dlz, R. on Blz. Harmonic, L. on Diz, R. on Biz.

Melodic, L. asc. on D#, desc. on G#, R on B2.

SCALE OF B2 .- Major, L. on E2, R. on B2. Harmonic, L. on G2, R. on B2. Melodic, L. asc. on G, desc. on G2, R. on B2.

The scales of C, D, E, G, and A have the same finger ing, the left on the seventh and the right on the seventh. The others have, with very few exceptions, the left on FQ (GD), and the right on B2 (AB); hence only very few different digitals are to be remembered, but the rule, "The fourth finger always on the same digital." has no excep fourth imager asways on the same unitari. In an Uniter the Tribution. This rule of the fourth finger, however, holds good not only for the fingerings given here, but also for any other fingering. For instance, if in a piece in D the scale happens to begin with the right fourth finger on D, G, or A, continue to use it on every D, G, or A, passing alternately the third and fourth, as usnal

Consequently any fingering a teacher may use can be controlled by this rule. Plenty of time should be taken to make the pupil positively certain of the fingering before any attempt on time, accents, etc., is made. For young pupils particularly, it is impossible to give attenyoung pupus particularly, it is impossible to give ascen-tion to these things as long as they have to look for the digitals and fingers. Time, accents, touch, etc., should be practiced in the meantime on short finger-exercises, and was afterward be applied to the scales without difficulty.

Call E. Challes.

EDITOR OF THE ETUDE :-

Dear Sir: I notice in the February number a communication from "Excelsior," earnestly exhorting the constitutional (charter) members of the A. C. M. to come constitutional (charter) members of the A. C. M. to come forward and pass examination for the degrees. Allow me to say that this seems to many, not only of the original members, but to many outsiders, an absurdity. Why should S. P. Warren, for example, present himself or examination to Mr. Eddy any more than Mr. Eddy to him? When the present board have examined all the rest, are they, in turn, to present themselves for examination by those whom they have just examined? This proceeding looks to some of us not only undignified, but ridiculous. The dilemms is this: If the original members need examination for the Associate degree, they are not the men who ought to have started the A. O. M. If they are men who can give the A. O. M. weight and authority, and command the confidence of the profession, they don't need to examine each other. To do so would be a farce, and lose them the respect of outsiders.

Yours truly,

The same of the sa

CLASSICAL MUSIC.

BY HENRY HARDING

In the February issue of THE ETUDE, Dr. Wm. Mason says that no concise and satisfactory definition of the term "classical" in its relation to music has yet been for-

term "classical" in its relation to music has yet been for-mulated. After expressing his own excellent views on the subject, he concluded by saying that "the question was open to further discussion."

Mr. Mathews, in his admirable book, "How to Under-stand Music," defines classical as a "term that is vaguely used in music." When we consider the many good things, both "real and imaginary," that Mr. Mathews has evolved out of the depths of his inner consciousness and belied as mars thinking a pusical wonds pt he better in deshelped so many thinking musical people to a better under-standing of the soul comforting mysteries of "emotional does it not seem strange that he has not given us a good definition of the term classical in its musical significance, which all will agree should not be used vaguely.*

In literature and art, the term classical means that which is the highest, the noblest, the purest and the most That which appeals to the higher nature, moral, intellectual, and emotional, and not to the animal,

or lower nature.

All who have investigated the subject recognize the fact that there is in music an element that appeals to the intellectual nature, the emotional nature and the moral nature, and that there is also an element which appeals to the animal nature. Assuming that the above is true, how would the following answer for a definition? Classical music is music that appeals to the moral, intellectual and the emotional nature.

Does not such music stimulate a healthful growth and development of all that is pure and good? All other music is unhealthful, appealing to that which is degrad-ing and impure. It is morbid, spasmodic, sensational, and debasing. Now, in closing this article, let me ask the debasing. Now, in closing this article, let me ask the readers of The Erude: Are you studying and teaching music that appeals to the head and heart, or is it that which appeals chiefly to the heels and the lower nature?

EDITOR OF THE ETUDE :-

EDITOR OF IRE ETUDE:—

The "child of eight who is not very smart," to whom
"A Country Music Teacher": refers in the February
ETUDE, was a troublesome problem to me for nearly two
years after I began to teach. Those who had been my
own teachers could not give practicable advice on the
subject, for the reason that they did not receive pupils of
that class, hence had not learned. Oy experience, what
was the wise course to be pursued with them. Such pupils tast class, toucourse to be pursued with them. Such pnpus are the bête noir of a country and village music teacher's life, and yet, for reasons various, we must needs submit to teaching them, painfully endeavoring to instill some knowledge into their willing, but unmusical minds. I have never yet met with a cabinet organ "Method" of which I could approve. Most of them are poorly graded, the properties of discouraging difficulties too early. Others presenting discouraging difficulties too early. Others are trashy, totally failing to educate good musical taste. After much perplexity and experimenting, I have adopted for pupils of the class designated the following course, and have found it quite satisfactory in its

I begin with "Carl Engel's Piano-forte School for Young Beginners," having the pupil first play with each Young Beginners," having the pupil first play with each hand alone, then both together, altering any 8va passages impossible for the organ with pencil. When the treble studies have been mastered, the pupil proceeds to learn the notes of the bass cleft, and studies the easier secondo numbers. The studies being written in duett form for teacher and pupil, good, steady time habits are formed at the outset. The average pupil will complete this book in ten lessons. I then introduce "Louis Meyers' Studies for the Parlor Organ," Parts II and III successively. After those, there is a wide range of Robler and the public parts of the property of the pupil will be a successively. After those, there is a vide range of Robler and misself income which are judicious teacher. may make suitable selections. As early as the pupil is prepared to execute it, I allow the longed-for "piece" something easy, useful and pleasing. That delights her heart, she feels that she is really "learning to play," and she must be interested, else she will not progress That delights her under the best system imaginable.
A VILLAGE MUSIC TEACHER.

While listening to D'Albert, the pianist, a German en-thusiast says: "Thunder and lightning, but he is a quick player. Give Bullow twenty measures, and D'Albert is sure to catch up to him. He don't Jaky is delipatches notes; he dispatches sonatas. If he continues to play five years at this rate he will need a new set of fingers. He plays everything so fast that he is compelled to rest from time to time, in order to let the tempo catch up with him."

*See Mr. Mathews's " Letters to Teachers" on this subject in this

FINGER NOTATION

The confusion arising from the different methods of fingering piano music is inexcusable in the technology of

an art.

The notation x 1 2 3 4 is an egregious blunder.

There could be no objection to two signs for one finger, provided the signs for the other finger had been undisturbed, as

2 3 4 5.

Two signs for one finger are very different, however, from one sign for each two fingers of four couples! Com-

9

The argument for the notation—1 2 3 4 5—is not that foreign music is published with it, but that it is correct, that is, anatomical. The thumb is defined in the lexicons as "the first finger of the hand." Analogically it might be called the "big finger," as the first toe is called the big toe.

The seeming rivalry between Foreign and American fingering will cease, if both terms are dismissed for the correct designation: Anatomical Fingering. There can not be any rivalry between a notation scientifically exact and one which, however named, is a disgraceful blunder. The anatomical fingering may be used in either of two forms: Anatomical Fingering—

CHAS. W. WOOD.

THE MEETING OF HUMMEL AND FIELD.

IF our memory serves us, an incident similar to the following is related of Beethoven and Mozart, but we give it as we find it in a contemporary, because it has that "touch of nature which makes the whole world kin": In the year 1823 Hummel visited St. Petersburg, whither his reputation had already preceded him, and gave several concerts there, which were very numerously at-tended. In the course of these entertainments, he comtended. In the course of these entertainments, he composed extemporary variations upon themes suggested to him by the audience, in which he displayed such talent and readiness of invention as to wake up a perfect enthusiasm among his hearers. From St. Petersburg he proceeded to Moscow, where Field was at that time reading. These two great artists had never seen each other, and These two great artists had never seen each other, and were known only to one another by their works and reputation. On the morning after his arrival, Hummel, whose appearance was rather heavy and somewhat slovenly, paid Field a visit at the hotel garni which that artist then inhabited. He found him in his dressinggown, smoking and giving instruction to a pupil. "I will be apeal with Mr. Field!" said Hummel. "I am he," said Field, "what is your pleasure?" "I am anxious to make your acquaintance; I am a great lover of musie; but I see you are engaged, so don't let me disturb you. I can wait." Field begged him to sit down, without any ceremony, merely asking whether the smell of tobacco was offensive to him. "Not at all," said Hummel "I smoke too." The presence of the stranger so disconcreted Field's pupil that he very speedly took his departure. During this time Field had been scrutinizing his visitor, whose general bearing struck him as being someparture. During this time Field had been scrutinizing his visitor, whose general bearing struck him as being somewhat remarkable. At length he asked him, "What is your business in Moscow?" Hummel said he had visited Moscow in a mercantile capacity; and that, being a devoted lover of music, and having long heard of Field's extraordinary talents, he could not think, of leaving the city without having heard him. Field was civil enough to gratify the wish of his visitor. And, although he perhaps considered him as little better than a Midas, he sat down to the piano and played one of his *Caprice*: in his own snrprising manner. Hummel thanked him repeatedly for his kindness, and assured him that he had never own surprising manner. Hummel thanked him repeatedly for his kindness, and assured him that he had never heard the piano played with so much lightness and presiston. Field answered, in a sportive tone, "Since you are so very fond of music, yon certainly must play something yourself." Hummel made some excuses, saying that, when he was thome, it was tone he played the organ that, when he was thome, it was not he played the organ of the Field. "That is all very well," said Field, "but such an amateur as you are always knows something to play," and he smiled in anticipation of the performance he was doomed to listen to. Without further parley, Hummel now ast down at the piano, and, taking the very theme which Field had just played, he began to vary it extemporaneously, in a manner worthy of his genius and as if inspired by the occasion, and, indeed, altogether in a style so powerful and overwhelming, that Field stood transfixed with astonishment. Dropping his pipe from his mouth, and drying his tears, the seized Hummel, exclaiming, "You are Hummel! You are Hummel! There is nobody but Hummel in the whole would who is capable of such inspiration!" and it was with no little difficulty that Hummel released himself from the powerful grasp of his admirer.

[For THE ETUDE.] WHYS AND WHEREFORES OF MUSIC.

BY H. SHERWOOD VINING.

(Continued from February issue, page 27.) NOTATION.

14. Why notes are used .- Because they are signs to represent tones in writing. They are named like the tones for which they stand. Notes are placed on lines and on spaces between the lines thus:

Five lines and four spaces between them make what is called the staff; thus:-



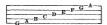
15. Why the staff is used .- Because the pitch which a note represents is shown by its position on a line or on a space. Nine notes of different pitch can be written on the staff, thus:-



Notes that are higher or lower than the notes on the staff are placed on added lines and spaces above and below the staff, thus :-



The staff degrees are named in alphabetical order thus:-



The lower the line or space on which a note is written the lower the pitch, and the higher the line or space on which a note is written, the higher the pitch.

16. Why two staves are used .- Using two staves saves adding too many lines and spaces above and below the staff. Eighteen notes of different pitch can be written on two staves. One staff is used for notes higher than middle C and one staff is used for notes lower than middle C.

17. Why two clefs are used .- Signs called clefs are placed on the staff to show whether the notes are high notes or low notes. The word clef means key, and both words are used to express different degrees of pitch. The G clef or treble



is used for the high notes. The F clef or bass



is used for the low notes.

18. Why the G clef is so called .- This clef winds around the second line, and the note placed on this line is called G. By this G written thus



is meant the G next above-middle C.

19. Why the F cleff is so called .- This clef is written from the fourth line, and the note placed on this line is called F. By this F written thus



is meant the F next below middle C.

20. Why notes that are placed on lines next each other. or on spaces next each other, are named in the order of the alphabet, skipping one. Because when notes are placed on lines only, spaces are omitted; and when

therefore the letters which these lines or spaces represent staves ; thus :are omitted

21. Why it is easy to remember this order, skipping one .- Because the order of the seven letters, skipping one, makes the word FACE, and adds the three letters GBD. Thus, FACE-GBD, or GBD-FACE, or E-GBD-FACE, or D-FACE-GBD, and backwards, DBG-ECAF, or ECAF-DBG.

22. Why the names of the notes on all the lines can be discovered when the name of the note on the first line is remembered.—Because knowing the name of the note on Felef, which is used for low notes, is changed for the the first line, the rest are discovered by recalling the order of letter, skipping one, thus :--



Beginning from the second G below middle C, these notes are played by moving to the right and skipping one

The names of all the spaces can be discovered when one is known; thus:-



Beginning from the second A below middle C, these notes are played by moving to the right and skipping one white key.

The following example is played by moving from one white key to the next to the right :-



The following example is played by moving from one white key to the next to the left :-





23. Why one added line and two added spaces are necessary between two staves .- Because from A, fifth line of the F clef, to E, first line of the G clef, three tones are omitted, represented by the three letters B CD, which to be written require an added line and two added paces; thus:-



notes are placed on spaces only, lines are omitted; The same tones can be differently written between the



24. Why the Fclef is sometimes changed to the G clef on the same staff .- In order to avoid adding more lines and spaces above the F clef staff than is necessary, the G clef which is used for high notes; thus:



from a note of lower pitch to a note of higher pitch.

25. Why the G clef is sometimes changed to the F clef. -To avoid adding more lines and spaces below the G clef staff than is necessary; thus



from a note of higher pitch to a note of lower pitch.

26. Why the sign 8vais used .- Because by placing this sign above the notes many added lines and spaces are avoided above the G clef staff. The sign shows that the notes under the dotted line are to be played an octave higher than they are written; thus:-



By placing this sign below the notes many added lines and spaces below the F clef staff can be avoided; thus these notes



are played an octave lower than they are written; thus:-



The words All' octava mean in the octave, and the sign All' 8va placed over a note shows that its octave above is to be added; thus:



and placed under a note shows that its octave below is to be added, thus:



WE publish the greater portion of the music analyzed in the first grade of "The Musician," and it is our intention to bring out the remainder at an early date.

This edition is carefully fingered by the best teachers of the piano-forte, and intended for use in connection with "The Musician." As a collection of teaching pieces we know of no better; they are the productions of the best authors, they encourage in the student a taste for the better class of music; they are pleasing and suited to the use of students in the early stages of piano-forte study, as well as for those further advanced. In addition to the music of "The Musician," we publish many other pieces of the same character, designed especially for teaching, and we commend them to the attention of all teachers of the piano-forte.

Letters to Teachers.

BY W. S. B. MATHEWS.

"Will you kindly give me your definition of 'Classical Mrs. O. P. J.

The present application of the term "classical music is a little indefinite, but in general it is applied to the music of Mozart, Haydn, Gluck, Bach, Hændel, Schubert (though some would leave him out), and Beethoven. bert (though some would leave him out), and Beethoven. The ground generally assigned upon which anything has a right to be reckoned "classical" is that it be of substance enough to please "in the long run," as it is said; and be written in a chaste and unaffected style. Any kind of eccentricity, either of the idea itself, or the manner of expressing it, detracts in the long run from its power of pleasing. The music before the time of Bach power of pleasing. The music before the time of Bach and Hændel is too labored, for the most part, to please us in this generation. Much of the music written since us in this generation. Auton of the music written since the beginning of the present century is too strikingly original, or high-flavored,—or "intense," perhaps we should say,—to please taste in general; it suits only some tastes, and some moods. This, however, is also true of all music, as soon as one gets to know it well. But the dis-tinction is a good one, for all that. Music that is true to the nature of the human ear, and to the laws by which sounds must be combined in order to express feeling and sentiment, has a right to be called "classics" in proportion to the elegance and unobtrusiveness of its style, and in proportion to the universality of the taste to which it appeals. For this reason it takes time to render any composition classical; not because the piece ripers, but because only by the aid of time can it be told with certainty whether or not it appeals to a universal taste.

Those who are acquainted with the history of the con struction of the canon of the Scriptures, will remember that in that there was the operation of this very same principle. Every generation in the Jewish Church, and principles over generation in use devisa Church, and then in the Christian, gave rise to a large number of productions of great value and sancity. Out of all these, the books that constitute our Bible were made up, by church councils, weighing the testimony offered with re-gard to the usefulness of this, that, and the other contestgard to the usefulness of this, that, and the other contest-ant. In any good encyclopedia there is an account of this. The Bible is a compendium of our religious classics. At every addition there were many writings which just missed a vote or two of getting in; so is it

assical music

This distinction of Classical and Romantic was made. or rather more clearly delineated, by the philosopher or range more clearly demeased, by the phinosophier thegel, at the early part of this century. According to this definition any work of art is classic when its content is the beautiful and its style, or form, is the exact expression of its content. This definition is incomplete, since Hegel intended to limit the nature of the content itself. In Romantic art, there is always the attempt to express just a little more than the material will easily express. Hence all the works of Chopin, and Schumann, not to mention nearly all masters since, besides their beauty and mention nearly all masters since, besides their beauty and significance, have in them also an element of striving, reaching out after effect, a lack of repose, and therefore a lack of the power of pleasing invariably. Nevertheless, a great deal of this impression is due to the phraseology, the chord-successions, and the thematic treatment of them, whereby the listener is put to his powers of hearing the control of them, whereby the listener is put to his powers of hearing the set of the property of the set of the property of the propert At it is on all manners of expression. In sepeaker wan or exaggerates presently communicates no more vivid impression of the sevents he narrates than one who confines thimself to the facts just as they were. These reflections would seem to point to the conclusion that the application of the term "classical" is a matter of convention, and that in time the bounds of the classic may become affinitely extended. But by similar measure in which accretions of later productions are included at this end o the line, will there be subtractions at the other end of the the line, will there be subtractions at the other end of the list. For by just so much as the taste becomes able to be constantly pleased with the highly seasoned productions of recent times, by exactly so much will it lose the capacity of being moved and rendered happy by the less intense productions of former times. Hence there will be about as much cut off as there is added on. Not quile so much; for it is the nature of schools to be con-servative, and long after a piece of music has ceased to be chosen for itself alone by mature players in a state of good musical health, it may go no filling an important use in teaching the young. Mendelssohn's one-cele-brated "Songs Without Words" have about reached this stage now, and the same is true of Mozart's Sonatas for the piano. Even his symphonics are enjoyed only when they are unasually well done. It is given to but very few of earth's teeming millions to leave upon the world an impression so deep that they have to be counted among the classics of their kind; for, after all, it is a question of a mind of everlasting currency. Most minds are so hampered by their immediate currionment that only a small part of all that they do is good enough to endure more than one or at most two generations after they are quite so much; for it is the nature of schools to be con

gone. Civilization is a great achievement, and a credit to the race, but the work of individuals in it is only a little more important relatively than the work of a single coral insect in the formation of a reef. Bip van Winkle need not have put his remark in an interrogatory form. He might as well have said "We are so soon forgotten." He might as well have said " We are so soon torgouen." As it is with philosophy, of which every generation has its own new form, so it is with that other great production of soul, Art; every generation has a deeper and a richer soul to express by means of its art. Thus new forms soul to express by means of its art. Thus new forms constantly arise; when one form has been carried as far as it will go, it stagnates, and presently dies. Aftereoming generations can do no more than to imitate its forms and brush the dust off its greatest specimens. So is it with sculpture, ever since the golden days of Phidias. So also has it been with painting ever since the days of Raphael. There are those who think that music also has reached its zenith, and that henceforth there is to be only the endless round of repetition. This is the view taken by Mr. Rockstro, in his History of Music. I do not agree with him. So long as we compose our music to the im-perfect intervals of the tempered seale, so long there will be unlimited room for improvement, until a generation shall arise able to appreciate the multiplication table at its real value. Then a new reign of music will begin. The end is not yet.

"I understood from my room-mate at the Cincinnati Conservatory that there was a work by Mathews giving descriptions and illustrations of the Barcarolle, Berceuse,

descriptions and illustrations of the Barcarolle, Berceuse, Caprice, Polonaise, Potpourri, Impromptu, as well as dance music, etc."

The question evidently refers to "Mathews' Outlines The question evidently refers to "Mathews' Outlines of Musical Form," published by O. Ditson & Oo. a number of years ago. The little book is very incomplete, but it has most of the particulars you wish to know. In Palmer's "Theory of Music" there are also some explanations of the same kind. After writing the little outline, I went on and prepared a large work with a full system of musical forms, but I have never been able to get a publisher for it. "Musical Form" in general refers to the manner in which the principal subjects are disposed with reference to each other in a musical piece. disposed with reference to each other in a musical piece. disposed with reference to each other in a musical piece. Thus, a piece having one fully developed melodic form is called Unitary; one with two melodic subjects is called Binary; one with three, Ternary. These are explained in "How to Understand Music," second part. All large pieces are varieties or modifications of some one of four typical forms: Variation, Fugue, Rondo, and Sonata-Piece. The former consists of variations upon a single theme. The second of a single theme developed according to the laws of fugue. The rondo is a piece in which one, two, three, or even four melodic subjects, or forms, are variously repeated. The principal subject is repeated more times than either of the others, and always in the same key, which is the principal key of the piece. The second subject is next in frequency, but if it is repeated more than once, it comes the second time in a different key. Long rondos are filled out with a great deal of sage work between the various repetitions of the sub-s. Chopin's rondo in E flat, opus 16, is a good jects. Chopin's rondo in E flat, opus 16, is a good example of the most elaborate rondo form one will ever meet. The rondo is discussed in chapter XIV of "How to Understand Music." The Sonata-piece, or principal movement of the sonata, is a rondo made more intellectual by a middle part called the Elaboration, which consists of a free fantasia upon the principal motives of consists of a free fantasia upon the principal motives of the main subjects. All longer pieces are simpler or more complex roudos, or sonata-pieces. Large and serious works are usually the latter. They may be preceded by introductions. The forms mentioned above in the ques-tion are strictly styles, rather than "forms" proper, since any one of them might be a rondo. A Barcarole, for example, is a composition in a melodious style, usually with an accompaniment of a rocking character. It is a boat song, patterned after the Neapolitan boat songs. The name comes from "barcarvoll," the Neapolitan boat of the subject of works are usually the latter. They may be preceded by introductions. The forms mentioned above in the question are strictly styles, rather than "forms" proper, introductions. The forms mentioned above in the question are strictly styles, rather than "forms" proper, increasing the properties of the p

in order to make critics think that he threw it off in a moment, as it were,—thereby deprecating criticism.

Dance music is music in rhythm suited for dancing, which may be almost any simple kind of rhythm. Those who know how to dance will understand this. who know how to dance will understand this. Given the hythm, a waltz, polks, schottisch, or other dance may pursue any order of periods it likes, except that elaborate passages are out of place, since the object of the piece is to regulate the steps in dancing, in order to do which it must move easily and surely. If it has elaborate passages, they will never be played quite in the same movement as the remainder, and thus the dancers will be thrown out of step. Most dances are simple rondos, with little or possibilities of researce seed. thrown out of step. Most dances are simple rondos, with little or no paddling of passage-work.

The more of this kind of information the player has

about music, the more likely he is apt to be to get the general ideas of his pieces correct; it is more important, however, to know the style of the different kinds of pieces, and the general manner in which they should be played, than to be an expert in describing their form.

Please answer in THE ETUDE who is the greatest living musician?

If I supposed that there were any person If I supposed that there were any person upon the staff of The Evrups who could answer the little conundrum above so briefly propounded, I would immediately forward it to that gifted individual. But I know that there is no such person. The real greatness of a musican, or any other original genius, cannot be fully known until a considerable lapse of time after their principal. works, or those works which express their greatness, have been given to the world. Musical genius is a form of divination. The musical genius is one who perceives the relations of sounds in greater clearness than others. Relations which to the ordinary hearer are meaningless, or unacceptable, to him appear allowable under fitting circumstances. He creates a work in which he makes use of some such unprecedented successions or combinations of tones, and using them rightly, and according to their essential nature, it is only a question of time when the musical public will learn to appreciate them for it-So has it been with every advance which has been made in the art of musical composition. The man who introduced the dominant seventh, -Monteverde, I think it -encountered as severe criticism as Wagner or Berlioz encountered when they happened to pile up disso-nances and bizarre combinations through page after page. The world has become reconciled to both these now, in great measure; but we are far from the end. The musi-cal faculties are in process of development, and every generation will most likely manifest the ability to take generator will most likely mannest the ability of case in, and classify upon hearing, combinations which at present would appear nnintelligible. I know that I shall be met with the declaration that there is such a branch as musical science, having laws based upon mathematics; musical science, naving laws based upon maintenancis; and that these laws cannot be exceeded. This is true, no doubt. But in the first place "science" is something known and set down in order; I speak now of relations which have yet to be found out. In the second place, it is not a question of exceeding mathematical principles, but of becoming able to understand more complicated fractions. One century did business with whole notes and halves; the next divided the half, and had three lengths of tones; a fourth divided the quarter, and so it went on. Each division was hailed as an allowable impertinence, but the universal voice of criticism was "This thing has gone far enough; it is time to draw the line." But they did not draw the line. So has it been with all the relations of harmony. There was music in the world for more than five thousand years before anybody, so far as we know, ventured to think that

most beautiful genius for melody that the world has even

Of the great musicians of this day, perhaps the follow ing names are most in point: In Russia, Rubinstein, the greatest pianist, a great composer of operas, oratorios, songs, piano pieces, and chamber music of all sorts. Yet there are few who would venture to predict that his name will be counted among the immortals. In France, there is Camille Saint-Saens, one of the most gifted mcn of the world. Organisate, offer on the most gired into the de-world. Organist, pianist, composer, he has touched nothing that he has not adorned. Even England thinks well of his opera of "Henry the Eighth." The young man, Nicode, of Dresden, is a fine genius; but it is yet too soon to class him among the immortals.

Upon the whole, most critics would agree with the statement that it is not time to look for geninses of the first order, until, as Theodore Thomas expressed it to the writer, "the sound of Schumann, Liszt, Berlioz and Wagner, has gotten a little more out of the ears of the youngsters." These sounds occupy their attention and stand between them and originality. We are living in a transition period; there are many great musicians, but not at present any one who could confidently be pronounced greater than any of the others. So, at least, it appears to me.

Questions and Answers.

QUES .- Please tell some of us who are trying to trans-QUES.—rease ten some or us who are trying to trans-pose how to go about it. Give us a few simple hints in the next issue of The Etude. We are thorough in In-tervals as taught in Weitzmann's Theory, so that we shall be able to comprehend what you say. We wish to transbe able to comprehend what you say. We wish to transpose a song accompaniment from C major to a third above and also a third below. Would we not have to write every note a third higher or lower? and would not this give E major, or A minor? Is there any little book with plain directions we could get to aid us? Please let

us have advice soon. —M. B.

Ans. —There are several distinct methods that may be employed in transposing a piece of music. The first may be called the *Interval method*, and consists in reading each note so many degrees higher or lower than it is written. This method or mechanical process can be acquired with a little diligent daily practice of a few months by any one who can read the notes (by letter) with moderate facility. Transpositions a half or whole step, or even a minor or major third, can be managed by this

method without much difficulty.

Say the piece is in C major. To transpose a half step above or below, simply sharp or flat each note, remembering that if you are transposing higher (to C# or Db) an ancidental flat would be canceled, and an accidental sharp would be double sharped, and vice versa in transposing lower.

To transpose a whole step above (D major) you must simply name and play each letter one degree higher. Thus C becomes D; and D, E; and E, F, etc. Surely remember to play E as F, and B as C, in order that the new key may sound correctly.

new key may sound correctly.

To transpose to Eb, you can read the "line above," or
the "space above," remembering that B, E, and A will
be flatted, of course. Thus, C becomes Eb; D, F, etc.
Or, if you are familiar with the scale of D# (the enharmonic of ED), you can simply read one higher, and sharp the result.

A transposition to E major can be effected the same at so ED, by reading the "line or space" above and insert-

ing proper signature.

Another method is the Clef method. This requires Another method is the Clef method. This requires more practice, but it is excellent when once acquired. It consists in placing the Celef on each degree of the staff, and learning the other letters as they would occur in succession written from this point. This clef is explained in Weitzman's Musical Theory, p. 10. You will readily see that if you are familiar with the alto clef, which places C on the third line of the staff, just one degree lower than Cl is placed on the G soprano clef, you can change your mental image of the tone location, so that C would look like D, this would assist you to transpose one higher. The tenor C clef would likewise assist you to transpose one degree lower. By following out this plan you can make all transposition with ease, but it requires much skill and concentration of mind and practice. You will find a knowledge of these clefs indispensable, if you proceed with the study of Harmony and Counterpoint.

Another, and by far the most perfect means to trans-

Counterpoint.

Another, and by far the most perfect means to transposition, is an exhaustive knowledge of scale relationships, and of harmony throughout. By this knowledge, G in the scale of C means something more than the simple teter; it means the fifth or Dominant of the scale of C, and it will be instantly transposed into any other key simply by thinking what the fifth of the required key is. If it is a chord of the Dominant, a knowledge of harmony will make the transposition of the entire chord to any other dominant an instantaneous process, and so on.

This is the knowledge you should work for. This is purely scientific and intelligent. All others are mechanical. You may acquire great facility in this by taking little melodic figures, and later entire melodies, and having numbered the intervals with a pencil, call them aloud as you seek their duplicates in other keys. Slow practice and attention is all that is required. Stephen Emery, in his "Head and Hands," has writ

Stephen Emery, in his "Head and Hands," has written some good beginning studies for this practice. These may be followed by Tausig's Daily Studies, though it requires a considerable knowledge of harmony to transpose these. We know of no work especially devoted to this subject. Any good treatise on harmony embraces the subject, if you are master of it.

Ques.—In your last October Errups grare is said to be slower than adagio (under theory of phrasing, memorizing, etc.). In "John W. Moore's Vocabulary of Musical Terms," grave is given as quicker than adagio; which is correct!—L. G.

ANS.—The place of the word in describing tempo, in my "Phrasing Studies," follows that in "Mendel's Conversations Lexicon," which was not written at the time when Mr. Moore's vocabulary was prepared. It represents the best German usage.—W. S. B. M.

QUES.—The note "d" to Schumann's "Soaring"
ys: "The two soprano F's are not tied by this slur, although there is nothing in the notation to show it to the contrary." Does not the notation of writing the the contrary." Does not the notation of writing one sixteenths below, and meeting with the soprano F's above, indicate that the second F cannot be tied, in order that the alto sixteenth may be heard? If this reference is the second F cannot be seen that the alto sixteenth may be heard? is not correct, please explain.

Ans.—The questioner misses the point. Upon the organ the second F in such a passage would not be repeated because the first one would be sustained across it. The question in the present instance, however, is not whether the second F should be struck (articulated); of course, it must be for the sake of the sixteenth-note motion. But the question is, Whetherthere are two melody F's or only one. If two, then the second F must be played heavily enough to fit it to its place in the melody. If, however, the second melody F is tied to the first, then the first one has to be struck more forcibly, in order to carry the melody tone across three beats; and the second F is played softly, as a part of the sixteenth-note motion.

Think that the second F is also a melody note, distinct from the first, and not a continuation of it. But do not know that there is anything in the notation to make this conclusion certain.

Ques.—(1) Please tell me if it is possible to learn to play a fugue by the study of Higgs's book—for one who plays nice selections of classic music, but has never been

plays nice selections of classic music, but has never been taught to play music on the fugue order. (2) Will you kindly give me a cureful selection of one piece by each of the following composers, taken from 2d page of American C. M. Prospectus, as follows: Scarlatti, 1 Prelude, Fugue and Allegro. Give degree of difficulty. I shall much appreciate your kindness. If you prefer to answer in Erude, please let me have the benefit of your reply unit so. KATE W. reply quite soon.

reply quite soon.

ANS.—(1) No. Higgs's work is a treatise on composition of the fugue, not on how to play them. (2) Scartatti: Sonata in G (No. 2, in Breitkopf & Haertel); Moscheles: Op. 70, Book 1, No. 3, or, easier, No. 15; Hiller: xxiv Etudes, No. 1, in G flat; Chopin: Nocturnes, Op. 9, in E flat, or Op. 37 in G Equally characteristics. turnes, Op. 9, in E flat, or Op. 37 in G. Equally characteristic of the Chopin style, and less difficult, are the Mazurka, Op. 17, No. 4, and Waltz, Op. 34, No. 2. These might be selected in preference to the nocturnes, according to the option given in the prospectus. Back Fugue in C minor, No. 2, well-tempered clavier, or the invention in F, from the "Lighter Works" of Back, published by The Etude.

E. M. Bowman.

QUES.—Please explain to me how the M. T. N. A. is able to return rejected manuscripts to the authors, as that able to return rejected manuscripts to the authors, as that would imply an unjustified expense; and as the maguscripts do not contain the proper name or address, I suppose the author has to ask for returning it by letter, enclosing return stamps. As to impself, I should consent to have my manuscript, if rejected, burned, as I should send, any way, a duplicate. But I think it would be well to publish the answer to this, my question, in the March issue, if not too late.—E. V. A. Ans.—The Burr Resolutions, adopted at the Boston meeting, give exploit directions regarding this matter.

meeting, give explicit directions regarding this matter. The manuscript sent in to committee can bear directions to burn if rejected. Stamps can also be sent for return of manuscript, unless it is to be sent by express. See official report of '86, page 230-231.

QUES.—1. Do you think practice on the Technicon or Techniphone very beneficial to piano pupils? Which one do you consider the most useful? Can you direct me to a good system of finger gym nastics?—B. C.

nastics 'Y—B. U. Ans.—I. The Technicon and the Techniphone are both useful. They do not answer the same purpose. The Technicon is a most valuable machine for developing the muscles of the hand, and also helps intelligence it the practice is slow and careful. The Techniphone not only

answers the purpose of a dumb piano, but is the most valuable corrective for an imperfect lagato (or staccato for that matter) ever invented. Continice, and use the Broth-erhood Technicon. Perhaps Moore's Finger Gymnastics,

advertised in this issue, is what you want

QUES .- Can you suggest some short formula of finger-Ques.—Lan you suggest some snort tormina of mager-ing that would prepare one for a comparatively free execution of any combination of notes, viz: Of scales, beginning on the tonic or otherwise, trills, broken chords, chords of two or three notes, etc. If a short explanation would not cover the case, would you please give a few valuable directions?—R. C. B.

Ass.—A very large proportion of piano music is made up of five finger passages, scales and arpeggios. To all such music apply the following

PRINCIPLES OF FINGERING.

1. Always take a five key position when possible. Ex-

tend to six, seven or eight keys when necessary.

2. Never change the position of the hand until neces sity or convenience requires it. Then take the new position at once.

3. Finger all passages derived from scales with the regular scale fingering. (Of course you must know the fingering of all the scales.)

4. Finger all arpeggio passages just as you do the arpeggios you have learned separately. You will find the fingering for all scales and arpeggios in Moore's Piano-forte Technics.

Chopin has many exceptional passages, but you will not them fingered. Schumann and his successors require find them fingered. a great deal of melody playing with an accompaniment in the same hand. This demands clinging touch and great power of discriminative emphasis.

Von Bülow, Klindworth and other editors often finger passages in unusual ways. Some of this may be really advantageous. Some of it looks like an arbitrary whim.

QUES.—Will THE ETUDE please tell me whether there is a shorter note than the sixty-fourth, either for plano or

is a shorter note than the sixty-fourth, either for piano or violin?—H. L. G.

Ans.—Notes the length of the one hundred and twenty-eighth part of a whole are used. Two instances now occur to my mind; one in the last part of the "grave" movement of Beethoven's Sonata Pratique, and the other in the latter part of the adagic movement of the Fantasia Sonata in C minor of Mozart.

Ques .- Please explain in The ETUDE the reason for sing a double sharp, or a double flat? Why not print F double sharp, G natural, or B double flat, A natural? J. F. B.

Ans .- To write logically and harmonically double sharps and flats are sometimes necessary. Take your own instance, F double sharp belongs to the the scale and instance, r double sharp belongs to the the scale and key of G sharp minor, and corresponds exactly to B natural in the scale of C minor. Were you to write G natural in the above scale instead of F double sharp, you natural in the above scale instead of F double sharp, you would have two notes with the name of G, and some other note of the scale would be missing, and this would be just as sensible as writing E sharp instead of F, in the scale of G major, and leaving out F altogether. The cases are similar. Your question is somewhat like the one we once heard proponded, "If the world is cound why don't we fall off when it turns on its axis?" There are laws in nature, and there are also laws that govern the writing of music.

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Three months of faithful work on the Techniphone will lay a better foundation, and advance the pupil further in acquiring a correct touch the supreme accomplishment in plano playing— than two years of equally faithful work on the plano alone. This it does through the novel in-vention of return sounds to the keys, which intro-duce into all elementary work a clearness and precision never before known.



The Techniphone reveals the secret of all the great players. It gives to every pupil, at no extra expense, and at home, the help heretofore enjoyed only by a favored few, under highpriced teachers or in foreign study

For silent practice, or for strengthening practice with its seven different degrees of keyforce, there is nothing like it. It saves the action and tone of a good piano annually more than its own cost, and it spares a suffering world the intolerable annoyance of piano-drumming.

The Techniphone is no longer an experiment. During the past two years it has been put to the severest tests of daily use in schools and conservatories, and by the most distinguished musicians, and no one has ever been returned.

AUXILIARY TO THE PIANO.

TESTIMONIALS.

New York, November 14, 1885, I conscientiously and cheerfully recommend the Techniphone to all my personal friends and to pupils and players of all grades.

JULIE RIVE-KING.

I have often thought, if at the beginning the plane could be kept locked a month or two, until the pupil had learned the first rudiments, and if it were possible something of technic without producing a tone, it would be the very wissed course. Your Techniphone adults of this very thing. It is the first substitute for the plane lotted for teaching and practice I ever saw that I could endorse. It I do endorse heartly. Great good must come from its proper until

JOHN B. MARSH. ELMIRA, N. Y. HERSHEY SCHOOL OF MUSIC, CHICAGO.

I carnestly advise the use of the Techniphone by all teachers and students of the plano and rgan.

CLARENCE EDDY.

CHICAGO, November 10, 1885. I experience now the benefit of my five months' practice on it with splendid results. FREDERICK BOSCOVITZ.

STEINWAY HALL, NEW YORK. It is the best means I ever had at my disposal for teaching the piano correctly a A. R. PARSONS. STERNWAY HALL, NEW YORK, February 2, 1885. The Techniphone is much superior to all other things of the kind. I think every planist ought have one.

And best of all, an infallible test to one's legsto touch in the ingenious bi-click. This bi-click tells many takes, as lots of self-sufficient plants have found to their surprise. It is a musical detective, and, no matter how well you may think you play legsto, in nine case out of ten you discover you have been lapping the tones unconsciously.—Old Fogg, to The Elude, July, 1838.

I am delighted with the Techniphone, and although I have had it such a short time, I believe myself fully justified in saying that it is a marrel of its kind. Every plants who makes the least pretensions should have one.

Yours truly,

LIDWIG TOURSELE.

After sixteen months' constant use of the Techniphone, I am placed to say that it has proved of the greatest value to me in many ways, chaft among which is the reduction of the time I have to give to practice for purely technical facility and accuracy, to fully see-skell. I find, size, that are given to practice for purely technical facility and accuracy, to fully see-skell. I find, size, that any much less fatigue than it did before I commenced using it. I would not be deprived of it for any fancial consideration. In fact, I find it indispossable.

TECHNIPHONE CO., THE

LYON & HEALY, Chicago.

No. 7 West 14th Street, New York.